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Forty-Fourth Special Issue

Education and the Emergency

As enrollments and income shrink

Music must not forget its debt to the colleges

By Cecil Smith

AMERICAN COLLEGES and universities are threatened by catastrophe. Next fall, if not sooner, the accelerated induction of college-age men into the armed forces will be reflected in painfully smaller enrollment totals. If conscription takes most of the eighteen- and nineteen-year-olds, as now seems probable, the male component of the freshman and sophomore classes will be almost non-existent; and the drafting of men above these ages will further reduce the campus population.

All our colleges and universities subsist partly on gifts, income from endowment, or state or municipal grants. But receipts from tuition charges—even in such heavily endowed institutions as Harvard and Yale—pay a large share of the running costs; income from tuition fees is as important to the schools as the box-office intake is to the Philharmonic-Symphony or the Metropolitan Opera. Nobody would argue that a symphony orchestra or an opera company should continue to function indefinitely if it could attract only half-houses. Yet the colleges and universities properly consider it their duty to keep operating despite comparably inadequate revenue from their constituency.

All of them, consequently, will soon be tightening their belts, attempting to stay alive at a minimum subsistence level. Government aid during the second World War, ranging from subsidies for atomic research to support for special Army and Navy instruction programs, kept them out of bankruptcy. No such widespread beneficences appear to be contemplated by the government now. Disaster may be ahead for many small, endowed liberal-arts colleges, and all the large private universities face, at the very least, a sobering crisis. Even state institutions, dependent as they are upon the decisions of legislators who often are more likely to vote funds on the strength of impressive enrollment figures than because of any real devotion to educational ideals or insight into educational needs, may be subjected to severe budget-slashings.

REPERCUSSIONS of the blow that has struck the colleges and universities at the height of the greatest prosperity in their history will probably be felt very strongly in many areas of musical activity. In the commercial field, artists and managers, who this season are earning half a million dollars or more from college and university bookings, may be affected by reduced budgets for concerts, and in some cases by the abandonment of series that cannot be financed out of the sale of tickets to a decreased student body. In the field of academic employment, some instructors may find themselves out of work and others may have their salaries cut as courses are dropped from the catalogues. Publishers may find that libraries will be able to afford fewer books and scores. The present healthy development of the listening audience, encouraged by courses in appreciation and extra-curriculum facilities for amateur music-making, may be impeded by reductions in the number of these courses and facilities. And the first to feel the pinch, we may be reasonably sure, will be the luxury personnel and organizations—composers and string quartets in residence, visiting lecturers, opera workshops, modern-music festivals, and symposia.

THESE curtailments are a matter of the deepest concern to professional musicians. In the few years since the end of the second World War, our academic institutions have learned to play a role of far greater scope in our whole national musical life than they had ever envisaged before. In earlier years, most colleges were chary of music, which they did not yet consider a legitimate discipline in a liberal-arts course of study. Their academic courses were usually few in number and naive in approach. The universities adopted one or the other of two mutually exclusive and narrowly conceived policies. Some were so intent on proving that music could be a reputable university subject that they restricted themselves to the teaching of history and theory, refusing to have any traffic with what they called practical music. Others—particularly in the Mid-West, where in the nineteenth century the provision of vocal and instrument training had been the most important contribution they could make to the development of a pioneer culture—continued to maintain conservatories of music without giving satisfactory status to the historical and theoretical subjects. Today colleges and universities alike, in all sections of the country, have greatly strengthened and rounded out their offerings in the areas of both subject matter and performance. They have come to terms with the whole art of music as it really is, not merely with a small part of it. Instead of lagging behind non-academic musicians and institutions they have begun to lead the way in our musical growth by providing new standards, new knowledge and information, and new goals.

The colleges and universities now render an unrivalled service in building audiences for serious music of all kinds. It is primarily the college-trained group of listeners that has lifted such operas as Don Giovanni and Der Rosenkavalier into the best-seller category at the Metropolitan and enabled the New York Philharmonic-Symphony to sell out Carnegie Hall for Dimitri Mitropoulos' performances of Milhaud's Les Choéphores and Strauss's Elektra. Chamber-music ensembles are kept from starvation through the interest of college-trained listeners both inside the schools and out. The harpsichord owes its new lease on life to the college-educated audience. So distinctive a team as that of Pierre Bernac and Francis Poulenc could hardly have survived the experience of touring the United States without its support. At dozens of key points the interest of this informed and open-minded body of listeners weights the balance in the direction of success for musical projects whose mass appeal is limited.

On their own campuses, moreover, the colleges and universities enhance our musical enjoyment immeasurably by presenting all kinds of music, old and new, that has little chance of receiving commercial sponsorship. Now that our professional operatic institutions cannot take the risk of departing far from the standardized popular repertory, we must depend on opera workshops (many of which are maintained by liberal-arts institutions rather than by professional music schools) for the presentation of works outside the conventional orbit—seventeenth- and eighteenth-century operas and contemporary lyric dramas alike. Pre-classical choral and instrumental music is brought to life by choirs and collegia musica. The classic and modern literature of chamber music is made familiar through frequent and repeated performances by professional and student groups. American composers are stimulated in their creative work by the hospitable attention paid to their music in concerts and festivals devoted to it. Professional performers are encouraged to probe beyond the pot-boiling repertory, and are often engaged because of their ability and willingness to play or sing music that would not be useful to them in more general programs.

IN short, the colleges and universities are patiently insisting, year in and year out, that music consists of a great deal more than the dozen operas, fifty orchestral pieces, and five Beethoven piano sonatas that are said to constitute a safe basic diet for the mass audience. And they furnish the research, the analytic understanding, and the discriminating taste that together ensure an effective investigation of a wide and often uncharted territory of valuable music.

The world of professional music owes a debt of gratitude to the colleges and universities for the broadened artistic horizon, the potentiality of careers in fresh fields, and the increased audience support their enlightened activity has created in recent years. In the immediate future these schools may become less amenable to commercial exploitation than they have been. But the obligation rests upon every serious artist and every far-sighted manager to help them continue their immense service without loss of momentum, whatever the temporary shrinkage in monetary gain may be. For only through a cordial exchange of professional and academic resources can the full richness of our musical life be preserved.

XUM

Warfare is Still Medieval

By QUAINTANCE EATON

WHILE the rest of the world worries about the atom bomb, the Metropolitan Opera is still preoccupied with medieval modes of warfare. Ancient forms of combat are employed almost nightly on its stage. Duelling, now forbidden in most civilized countries, is still practiced there. Murder, a common operatic occurrence, seldom calls for a weapon more modern than a nineteenth century Sicilian stiletto.

For this constant show of violence and mayhem the Metropolitan constitutes itself a veritable arsenal, stocked with weapons real and simulated. There are hundreds of swords and spears for the supers; beautiful special weapons for the principals; stacks of small arms; armor and crossbows. These properties are so numerous and in such constant use that the Metropolitan maintains its own armorer and arms repair shop.

Most of the weapons are kept in the small-props department. They were formerly scattered all over the huge, rambling building, but with the advent of the new management reforms in backstage arrangements were instituted. A compartment was fitted out in the basement on the 39th Street side of the opera house, where the repair shop has ample space for a workbench and storage cabinets. A room off the corridor that bounds the stage on the 39th Street side, formerly designated as a meeting place for conductors, and not much used, was made into a storehouse where small special props are kept. Spears are kept in a larger room adjacent to the repair shop. Run-of-the-mill swords are stored in large wicker baskets in the basement or on the fourth floor. The property men believe that the new system is more efficient than the old one, even though they could always lay a hand on whatever weapon was required for the warlike activity onstage. No one really knows the full extent of the opera's armor-and-weapon collection. Storehouses in various parts of the city contain many so-called dead shows, and even the stock in the opera house itself is vast and practically uncountable.

FORTUNATELY for the opera company's budget, armor and weapons wear well. No new swords have been purchased within the memory of Ralph Edson, the head property man, who has been around since 1914, or Charlie Smith, a veteran who retired from active duty as armorer a year or so ago after 22 years of service, but who still lends his invaluable experience from a post in the corner of the new prop room. The present armorer is Herbert Crispano, one of a famous family that has done property service at the opera for several decades. Mr. Crispano keeps pace with the depreciation of the properties in the metals division; swords and spears are broken regularly when Wagner's Ring is being performed. Metal armor — breastplates, gorgets, and helmets—never wear out, it seems. All they need is polishing, or an occasional coat of black paint for the pieces worn by the soldiers in Il Trovatore. Swords need polishing—but never sharpening. All the swords used at the Metropolitan are carefully blunted, and have been since Thomas Hayward suffered a punctured thumb in a duel at his debut, as Tybalt in **Romeo and Juliet,** in 1945. After that contretemps, all sharp swords that could not be dulled were immediately shipped off to an uptown warehouse.

The inhabitants of the make-believe world of opera are ever on the alert against real damage, and, for all the flashing of swords and plunging of daggers, accidents seldom occur. The props department takes a dim view of any extra-departmental weapons, and particularly looks askance at the special knife with which Ramon Vinay makes a grand gesture in Pagliacci. Enraged at Nedda's faithlessness, but prevented by Beppe from assaulting her, Mr. Vinay, as Canio, throws the knife violently to the stage, making it stick and quiver for a few moments. This does no good to the ground-cloth that is always used to cover the roughened boards of the stage, but it is an effective bit of business.

This knife, a wicked clasp-type affair about sixteen inches long when opened, is of the sort used in the duel between José and Escamillo in Carmen. The knives in Carmen are fakes, however, and in Pagliacci, Vinay changes to a rubber knife to stab Nedda at the end of the opera. The replica was made in the opera workshop, of rubber poured into a mould that duplicated Mr. Vinay's own weapon. The whip with which Nedda repulses Tonio in Pagliacci is also a formidable weapon, if it is used with too much force. Delia Rigal takes the flogging so seriously that a piece of old twine has been tied on the end to soften the impact against Leonard Warren's ribs.

IF STEEL and iron blades are indestructible, the scabbards that sheath them are not. Last year, one of the most extensive repair jobs in recent Metropolitan history was required by the condition of the scabbards. During the tour last spring, a rainstorm so weakened a temporary shelter covering dozens of scabbards that it crumpled, and small boys, regarding the props as ideal playthings, broke into it with glee. So many scabbards were broken that the repair shop at the opera house was busy for weeks. If the work had been done outside, it would have cost $15 to repair each scabbard. Many could not be salvaged, for scabbards are particularly troublesome to make or repair. The central sheath is usually made of plywood, shaped to fit the blade, which is usually flat on one side and bevelled on the other. If the swordsman attempts to insert the weapon wrong-side-to it refuses to go in. Any fumbling you may notice on the part of an operatic character seeking to obey such a command as Isolde's "wahre dein Schwert" is caused by this peculiarity of the scabbard. Covered with leather, velvet, gold braid, or metal, often highly decorated, scabbards are difficult to fashion.

THE Metropolitan recently underwent another crisis, in the chain mail department, according to Horace Armistead, technical director. About fifty or sixty suits, bought in Germany and Italy before the first World War, are staple costumes for several operas, notably Boris Godounoff and Il Trovatore. The suits are made of stout, thin cord, closely knitted, and silvered. The German weave is much coarser than the Italian, and wears better. When they came out of storage this year, the suits were ragged and shabby, and looked almost as though moths had gotten into them.

"It was a terrific problem," said Mr. Armistead. "Nobody would tackle the repair, and we were helpless. It was urgent to have



In Il Trovatore, Nicola Moscona, in a chain-mail corselet, stands in front of a medieval catapult

Sedge LeBlang

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XUM

at the Metropolitan

the suits for Il Trovatore. Finally, by sheer luck — word of mouth, somebody telling somebody else, you know—we found a woman in Brooklyn, who was willing to do the job. She worked single-handed for weeks, knitting up the worn spots and tears. Now you can't tell them from new."

The results were visible—or invisible—at a recent performance of Il Trovatore. The repairs are scarcely noticeable offstage at close range, and even less so under stage lights. The suits come in three sizes, and are two-piece, much like a loose set of old-fashioned long woollies. The top is a pullover sweater, the bottom a one-piece set of pull-on tights with feet. Part of the repair job was the shoemaker's, for new leather soles had to be provided and, in some cases new soft shoes made to go over the leggings. Lacings at the back of the heel give a little leeway, and there is a drawstring at the waist. Under them the men wear tights and undershirts, for the knitted string is rough and uncomfortable. Since a cloth jerkin hides all but the arms and the legs from the knee down, and fit does not have to be neat. Nicola Moscona, as Di Luna's retainer Ferrando, and Thomas Hayward, as Manrico's soldier Ruiz, wear this armor complete, but Leonard Warren, as Di Luna, prefers a silver-cloth gorget to a metal one.

THE fourth-floor storeroom and the basement armory contain about seventy outfits of armor, Mr. Edson says. This tally includes breastplates, gorgets, helmets, and two suits of ancient armor, only one of which is usable. The other is so loose-jointed that the slightest breath might make it collapse in a horrible tintinnabulation.

"When you read about those bold, big bad knights of old, you think of them as being about Hines-size," said Mr. Edson, referring to the six-foot-four bass. "But, you know, those suits are tiny little things. I bet you not a principal singer here could get into one. And how did they ever carry those heavy spears and swords?" He shook his head wonderingly.

"They used to push on one of the tin boys in Rigoletto," he continued. "But no more. Too shaky. Dino Yannopoulos wanted them when he directed the opera, but he had to content himself with a rack of spears in the third act to decorate the anteroom outside the Duke's chamber.

"That handsome suit on the statue in Don Giovanni is only papier-maché," he revealed. "There are two of them—one for the Commendatore, the other for the super who takes his place on the horse in the final scene, when the sextet sings in the graveyard."

The people in Il Trovatore are armed to the teeth, with spears both heavy and light (metal tipped, or all wood), swords for duelling (generally with bell handles or snake handles, which provide a protective covering for the hand) wooden cross-bows, halberds, (long-handled axes with large blades), and, most conspicuout of all, a catapult. This machine, so cumbersome that it belongs among the furniture, or large props, is a reasonably accurate copy of an ancient siege weapon, says Mr. Armistead. The huge rock poised at the top of the lever, ready to be flung at some ancient fortification, is, of course, a fake, although the machine itself is built solidly of wood and has lasted for at least a quarter of a century. Mr. Edson remembers that it was on hand when he joined the staff.

Il Trovatore is rivalled by two other operas in the repertoire this year in its demand on the armory's resources. Like the Verdi opera, Faust employs a large standing army, and also involves duelling and sword waving. The swords in the Gounod opera are specially designed; they are cross-helved, so that their cruciform shape may ward off the Devil in the Kermesse scene.

THE pride of the armory, however, is the sword Valentin flourishes in vain against his Satanic opponent, until he, too, reverses it as a cross. Mephistopheles is enabled to shatter this

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Smitty (Charles Smith) with a part of the collection of swords and helmets in the armory in the basement of the Metropolitan Opera House



Smitty, former Metropolitan armorer, assists Herbert Crispano, present armorer and assistant property man, as he repairs the breakable spear used by the Wanderer in the third act of Wagner's Siegfried



Donner's hammer, Wotan's spear, and the giants' staves in Das Rheingold

Photographs by Sedge LeBlang



Giuseppe Verdi:

Four Letters to his wine-merchant

By Alexander L. Ringer

DURING the fifty years that separate us from the death of Giuseppe Verdi a great deal of the master's personal correspondence has been made accessible, for the most part in the original Italian. The letters chosen for publication have been those that could be expected to throw some important light on either Verdi's life history or his works. From this point of view, it obviously makes little sense to reprint, merely for the sake of completeness, documents reflecting the composer's petty material concerns, such as his grocer's bills or his orders to a dry-goods store, even if such trifles have chanced to be preserved. The present first publication in facsimile and in English translation of four of the composer's letters dealing with rather prosaic household problems therefore requires, if not exactly an apology, at least some pertinent explanations.

Verdi himself was in principle opposed to the posthumous publication of composers' correspondence. The public exhibitions of the more intimate confessions of an admired artist greatly offended his sense of modesty and integrity. In a letter to his noble friend Opprandino Arrivabene, written in 1880, Verdi took issue with the recent appearance of the letters of Vincenzo Bellini, one of his most important predecessors. "What can well be the purpose of getting involved with the letters of a master musician?" he wrote. "Letters that are always written in haste, without care, without special consideration, since the master knows that he has no literary reputation to maintain. Is it not sufficient that people whistle (in disapproval) at his musical notes? No, Sir . . . his letters too! Ah, fame is a great nuisance indeed. Those poor little great men pay heavily for their popularity. For them there is never an hour of peace, neither in life nor in death."

CONCEIVABLY, Verdi's indignation resulted partly from a not unjustified concern about his own fate in this respect. At any rate, he had scant appreciation for the troubles of biographers in their more or less painstaking attempts to do justice to both the man and his works. Verdi was essentially sensitive about his humble origin, but was not without a certain pride in it, although he ascribed to it most of his educational limitations. In a little-known letter to his friend Caterina Pigorini Beri, written when he was 82 years old, Verdi commented on his writing ability: "Born poor in a poor village, I did not have the means to learn anything whatsoever. They put a miserable little spinet under my hands, and soon afterward I began to write notes above notes. And that's all!" And in a cynical mood he added: "The pity is that today, at the age of 82, I have serious doubts concerning the value of all those many notes." In another letter, containing his reaction to an unwarranted charge of musical plagiarism, he emphasized the lack of formal study of any importance in his life, concluding, "Let me repeat that of all composers, past and present, I am the least erudite."

The publication of the present letters is of course not motivated by a desire to substantiate the master's low opinion of his own literary level. Nothing could be more unfair to him, since his truly important letters have long since been recognized as the noble professions of a great soul. On the contrary, this modest contribution to the commemoration of the fiftieth anniversary of Verdi's death comes from a sincere wish to honor one of the most extraordinary human figures in the history

(Continued on page 174)

Alexander Ringer is a musicologist and a member of the faculties of the College of the City of New York and the Hebrew Union School of Sacred Music.

The Letters Translated

A

Genova 14 Dec. 1877

Signore!

Oggi ho spedito a piccola velocità al di Lei in direzzo cinque casse e sessanta fiaschetti di cui mi darà conto nella prima spedizione.

Devo dirle, che vi è stato forse uno sbaglio in questa ultima spedizione di vini, che non sono della stessa qualità dell'ultima volta. Il *Pomino* però è ancora, (se non come l'ultima volta) buono, ma il Chianti non tanto.

Mi creda

Dev.
G. Verdi

Genoa, Dec. 14, 1877

Sir:

Today I shipped to your address by ordinary freight five cases and sixty bottles; you will settle the refund in connection with your next shipment.

I should like to tell you that perhaps you made a mistake with this last shipment of wines, since they are not of the same quality as the time before. The Pomino, it is true, is still good (although not as good as last time), but not the Chianti.

Believe me to be yours truly,
G. Verdi

B

Busseto 11 Maggio 1886

Egregio Signore

Prego volermi mandarmi [sic] due casse di fiaschetti di vino che io preferirei *Pomino*. Mancando questo spedisca il Chianti che mi mandò ultimamente a Genova.

Dirigga questo vino al

Maestro Verdi
Borgo St. Donnino
Busseto

Grande velocità.

Mi creda suo dev.

G. Verdi

Spedisca l'importo

Busseto, May 11, 1886

Highly Esteemed Sir:

Please send me two cases of bottles of the wine I prefer, the Pomino. In case you do not have it available, ship the Chianti you sent recently to Genoa.

Address this wine to Maestro Verdi
Borough of St. Donnino
Busseto

By express!

Believe me to be yours truly,
G. Verdi

Send the bill.

C

St. Agata 16 Maggio 1886

Signor Conti

Ho ricevuto le due casse Chianti che spero sia buono come quello che mi spedi l'ultima volta a Genova. Le mando un vaglia di L. *155* a saldo.

Quando abbia del buon *Pomino* (ma che sia proprio buono) me ne mandi due casse.

Con stima mi dice

Dev.
G. Verdi

St. Agata, May 16, 1886

Mr. Conti:

I received the two cases of Chianti which will, I hope, be as good as that which you forwarded to me in Genoa the last time. I am sending you a check for 155 lire for the balance.

When you get some good Pomino (but it must be really good) let me have two cases of it.

I remain respectfully

Yours,
G. Verdi

D

Busseto

Santa Agata 27 Maggio 1886

Signor Conti

Ho ricevuto il Pomino, ma trovato *sei* fiaschi che non sono pieni, qualcheduno a metà, altri a due terzi. Non sono rotti; hanno il sigillo; ma il vino manca.

Mando egualmente la somma a pagamento, ed Ella penserà poi se crede indennizarmi pel vino che manca———

Mi dico Suo Dev.

G. Verdi

Vaglia Postale
di L. *135*

Busseto

Santa Agata, May 27, 1886

Mr. Conti:

I received the Pomino but found *six* bottles that are not full; some of them are half full, others two-thirds. They are not broken; they carry the seal; but the wine is missing.

Nevertheless, I am sending the amount due and you, if you believe me, will consider making good on the wine that is missing———

I remain Yours very truly

G. Verdi

Money order
for 135 lire

A

Sig.re ! Genova 14 Xbre 1874

Oggi le spedito a piccola velocità al d.o sig.r indirizzo cinque casse e segnata singolarmente, e mi ne darà conto nella prima spedizione.

Devo dirle, che vi è stato forse uno sbaglio in questa ultima spedizione di vini, che non sono della stessa qualità dell'ultima volta. Il Pomino però è ancora, se non come l'ultima volta, buono, ma il Chianti non tanto.

Mi creda

Dev.mo

G. Verdi

B

Busseto 11 maggio 1880

Egr.o Sig.r

Prego volermi mandare due casse di Sig.r Lotti di vino che io preferirei Pomino, mandando questa spedizione il Chianti che mi mandò ultimamente a Genova.

Dirigga questo vino al Maestro Verdi

grande Villa Borgo S.t Donnino Busseto

Mi creda per Dev.mo G. Verdi

Spedisca l'imballo.

C

Sant'Agata 16 maggio 1880

Sig.r Conti

Ho ricevuto la detta Cassa Chianti che spero più buono come quello che mi spedì l'ultima volta da Genova. Le mando un vaglia di £. 155 di saldo. —

Quanto alla del buon Pomino, ma che sia proprio buono, me la mandi da Cassa. —

Con stima mi dico

Suo

G. Verdi

D

Busseto via Sagrato 27 maggio 1880

Sig.r Conti

Ho ricevuto il Pomino, ma trovato sei fiaschi che non sono pieni. Quattro a metà, altri a due terzi non sono otti; hanno il fiasco; ma il vino manca.

Mando egualmente la somma a pagamento, ed Ella provveda poi per credo indennizzarmi del vino da manca. —

Mi dica Suo

G. Verdi

Vaglia postale di £. 135

American Orchestras

Expenses have gone up, income has shrunk . . . The problem is very serious

By ARTHUR JUDSON

THE financial crisis faced by our orchestras has a simple solution. It may be summarized by the question: potatoes or music? The Federal Government subsidizes potatoes, but it taxes music. Last year our 28 major orchestras had to pay about $750,000 in Federal taxes. This enormous sum does not take into account the city and state taxes. Our orchestras are in serious financial straits. Even with the relief that would be brought by the lifting of the taxes that penalize them, together with other musical enterprises, they require still further aid to survive. It is high time that the music public took stock of the situation. Times have changed. At the same time that expenses have gone up, income has shrunk. The problem today is very serious.

Even with the rise in admission prices, the ticket sales of most of our orchestras cover barely half of their expenses. Yet standards must be kept up. People have been accustomed to fine performances, and they expect them. The rise in the cost of living has affected our orchestras in several ways. Most of them have experienced a shrinkage of from five to ten per cent in their subscription sales. People who were formerly regular subscribers feel that they cannot afford so great an outlay, and buy tickets to single performances that have some special attraction for them. When the average person is paying the equivalent of 120 days of work a year in taxes, he is likely to cut down on his budget for the arts, even if he is very musical.

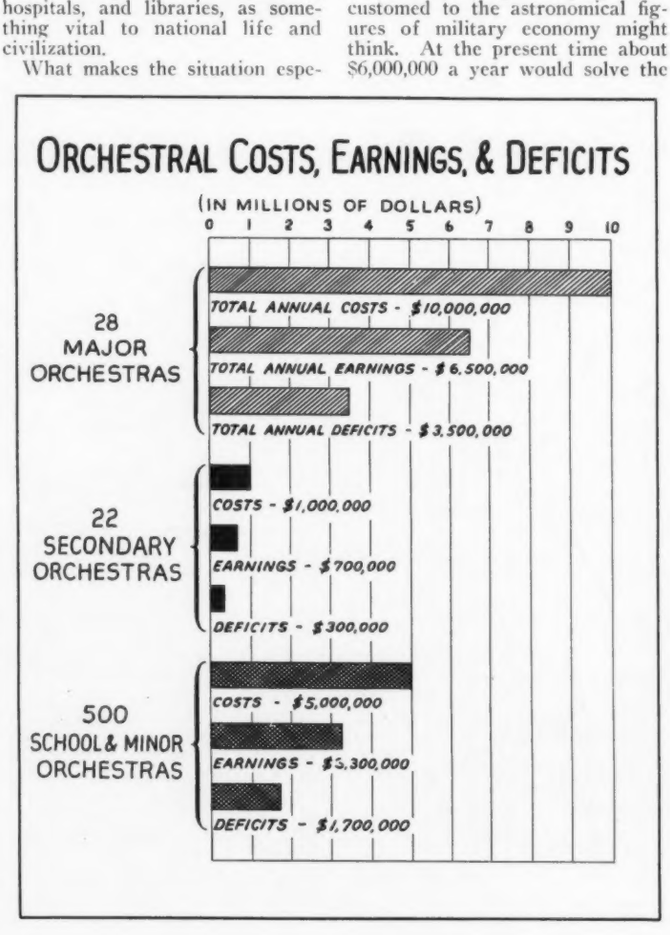
OUR orchestras have always relied on private sponsors for a large portion of their support. But inheritance and income taxes have cut into the fortunes of private patrons of music, and they are no longer able to give what they used to. The gifts of five, ten, or twenty thousand dollars a year that used to come in have dwindled to half those amounts or disappeared altogether. Businesses have also supplied our orchestras with large amounts, but now that their surpluses are shrinking they are no longer able to contribute as much.

The logic of the situation is plain. Since the government has dried up the sources of income of our orchestras, it should take the burden on itself. Almost everyone agrees that orchestral music is a vital part of our national culture. Therefore it is a national problem.

The United States sends billions abroad under the Marshall Plan. Can it not afford a few millions —an infinitesimal sum compared to those expended in other countries—for music at home? Some of the money sent to foreign countries goes to assist cultural projects under the state economy of those countries. The Sadler's Wells Ballet, in England, for example, is state supported. Does it make sense to help music and art abroad and to ignore them or hinder them at home? Our Government is treating something as a commercial product that is not commercial. Music should be classified, along with art galleries, hospitals, and libraries, as something vital to national life and civilization.

What makes the situation especially ironic is the contrast between the handling of farm products and cultural products. Potatoes, eggs, and corn are stored or destroyed by the government. Their prices are kept up by subsidies both direct and indirect. Yet the government does not hesitate to put a heavy tax on admission tickets to symphony concerts and opera. It offers no assistance to our musical organizations, which are staggering under the financial burdens thrust upon them by these conditions and yet maintaining musical standards as high as any in the world. Some people argue that state subsidy is un-American. But, in view of present conditions, this argument will not hold water. Our government has created a situation in which state subsidy is absolutely necessary to preserve our orchestras.

THE sums involved are by no means as large as people accustomed to the astronomical figures of military economy might think. At the present time about $6,000,000 a year would solve the immediate financial problems of the nation's orchestras. Let us examine the facts and figures, to see just where the money goes and what services the orchestras render for it. We shall find that music is one of the best investments that people of our country have ever made.



We may divide the orchestras of the United States into three main categories. In the first are the country's 28 major orchestras, which give extensive seasons in their home cities and often go on tour as well. In the second classification are the 22 secondary orchestras, with more modest seasons and more restricted budgets. In the third classification are approximately 500 minor and school orchestras. These organizations give two or three concerts a year, but they play an important part in local musical life in cities and towns throughout the nation.

It costs about $10,000,000 a year to support the 28 major orchestras in the United States In spite of their incomes from ticket sales, recordings radio broadcasts, and other sources, their expenses exceed their earnings. The total annual deficit of these 28 major orchestras is about $3,500,000. They are about two-thirds self-supporting.

The annual budgets of the 22 secondary orchestras may be said to average $50,000 each. We can thus set the total cost of supporting these 22 orchestras at roughly $1,000,000 a year. Their aggregate annual deficit is about $300,000. These orchestras, also, pay for more than half their own expenses, in spite of the rise in salaries and costs of all sorts.

The average cost of supporting each of the 500 school and minor orchestras is $10,000 a year. That makes their total annual cost $5,000,000. Their aggregate annual deficit runs to about $1,700,000.

The total cost for all of the orchestras in all three categories is about $16,000,000 a year. The total annual deficit is about $5,500,000, about 34 per cent of the total cost of supporting them. This is not a very large percentage, in view of rising costs and present conditions.

LET us now consider the services that these orchestras perform and the public that they reach. The 28 major orchestras of the country give about 2,200 concerts a year and reach an audience of 5,100,000. The concerts fall into several categories. The orchestras give regular subscription series, young people's concerts, special programs, and students' concerts. Many of them undertake summer series and other post-seasonal projects. If all of these events were taken into account the total public would be even larger. The repertoire offered by these orchestras includes hundreds of compositions, ranging from familiar classics to works by leading contemporaries.

The 22 secondary orchestras have much sparser seasons than the larger organizations, and they reach a smaller public. But if we set their average audience for each concert at 1,500, and the total number of concerts at 220—ten

(Continued on page 220)

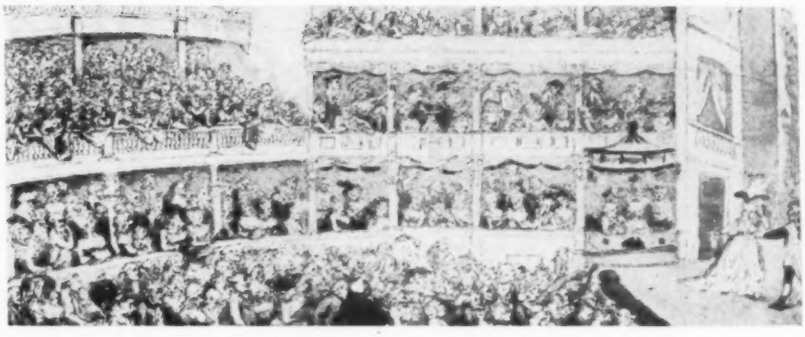
Arthur Judson is manager of the New York Philharmonic-Symphony, and head of Judson, O'Neill and Judd, a division of Columbia Artists Management.

After resigning as dean of the school of music of Denison University, in 1907, he served for seven years as a member of the staff of MUSICAL AMERICA.

COVENT GARDEN

The first Anglo-Saxon project in Government-sponsored opera

By SIR STEUART WILSON



The theatre at Covent Garden, burned in 1858

AT the beginning of the war in 1939 the only obvious musical activity in England was the wholesale cancellation of contracts. This fact, combined with the evacuation of the population of large towns into country districts, inspired one man with the idea that he could both salvage something of the arts and redeem from utter desolation the life of the evacuees. Thus was born the Committee for the Encouragement of Music and the Arts from the brain of Thomas Jones, C.H., a wise man of Wales who had participated behind the scenes in many political affairs with his old chief, David Lloyd George. The financing was helped by a donation from the Pilgrim Trust (founded by Harkness) and the Ministry of Education. Such was its success that the ministry thanked the Pilgrims and kissed them good-bye in 1941, and CEMA set off under Lord Keynes as a sort of department of the Ministry of Education, having friendly and somewhat tenuous relations with it. In 1945, the government decided to make a permanent arrangement, forgetting all wartime improvisations, and gave CEMA a royal charter as the Arts Council of Great Britain, with Lord Keynes still its chairman and Mary Glasgow still its secretary general. Through this council the state—for the first time—gave money to music, the theatre, and the arts.

Already, in 1944, the lease of the Covent Garden Opera House had been obtained by the patriotic energy of Boosey & Hawkes. The English system of owners, lessees, and sub-lessees is complicated. The ground landlord of the whole of the Covent Garden area—opera house, market and all—was the Duke of Bedford, whose family held large estates in this area and in Bloomsbury (hence the Bedford and Russell streets and squares in these neighborhoods). Some forty years ago a commercial group consisting largely of the former Beecham interests bought the freehold from the Duke, and operated the market for profit and the opera house for as little loss as possible.

Various syndicates leased it for international and gala seasons, and for the rest of the time the place became an admirable dance hall. A floor, level with the empty stage, covered all the stalls, and the amenities of the place were well cared for. In fact, when the dance hall moved to the Lyceum Theatre in 1945, the general condition of the house was not such as to make one suspect that it had survived not merely a war but the dancing throngs of soldiers and sailors of all the Allied forces with their Allied girls.

SO much for the past. The opera house is now leased for forty years to the government, and is managed by a board of directors, as successors to the trustees, nominated originally by Lord Keynes. Their executive is the general administrator, David Webster. Under him are the directors of music and of the Sadler's Wells Ballet. The ballet, as American readers are aware, bears this name to commemorate the Sadler's Wells Theatre, to which the opera and ballet side of the Old Vic migrated under the great regime of Lilian Bayliss. Sadler's Wells now has its own theatre ballet and ballet school. All three enterprises are under the general direction of Ninette de Valois. There is no such unified direction of the two opera companies, Covent Garden and Sadler's Wells, but every attempt is made to co-ordinate plans.

Now for the actual building. The present Covent Garden Opera House was built in 1858, after a fire had destroyed its predecessor. It is therefore almost a hundred years old, and represents, in the front of the house, the spacious days of private boxes and society, carriages and footmen, rather than men and women coming by tube or parking their own cars in the market and walking 200 yards in the rain. The early Victorian foyers were spacious enough for the social conventions that made a drink for a man between the acts an unthinkable bohemianism and a cigarette for a lady the breach of a commandment of behavior. Entertainment of friends took place in the boxes, not at the bar.

The stage has been rebuilt more recently, and new dressing-rooms have been added; but space for development is lacking and many amenities for both artists and administration are still missing. The technical facilities of the stage are considerable, but not as up-to-the-minute as they might be.

SO far this article has dealt with material things. They are not at all unimportant; in fact, they condition a great deal of the work that can be attempted. Rehearsals have to be scheduled in terms of the availability of the stage for setting and lighting, or of an equivalent space for movements of the chorus. Few opera houses can provide this "equivalent space" within their own walls, and fewer still can provide within the theatre adequate enough storage space for scenery that the minimum expenditure of time and labor is required to change over from night to night in the repertory. In terms of finance, if the institution is ultimately dependent on a government grant it must present its accounts in a governmental manner and keep within prescribed limits of expenditure. In terms of its audience, it must endeavor to make comfortable in the house a new audience that does not regret the passing of its splendor it has never known, but simply expects a standard of comfort comparable with that provided by a modern picture-house.

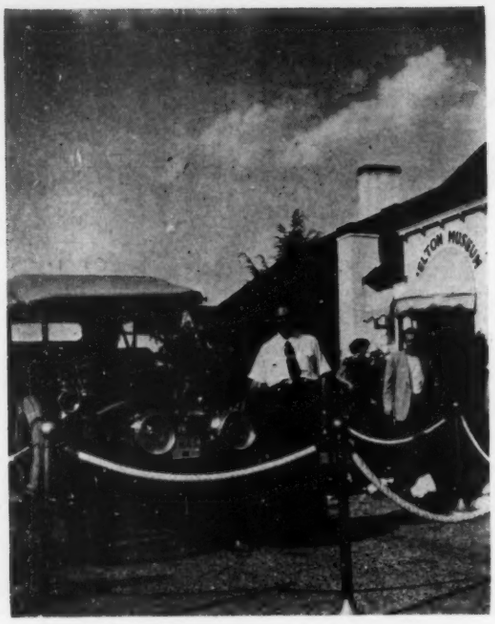
There are advantages as well as disadvantages in having to conform to an exact government grant instead of being dependent on capricious patronage, which may well insist on paying a particular piper and calling a special tune. Government-supported opera provides any and every taxpayer with the right to criticize, to object, and to suggest improvements. It is also a wonderful weapon in the hands of journalists to say to their readers, "*Your* money is being wasted in this scandalous fashion." But there are no advantages in not having enough room—it seems that opera houses built in the palmy days of bel canto and golden voices did not envisage rehearsals at all. It is perhaps a moral advantage that the audience should be physically uncomfortable in the presence of the highest art forms, but it is not

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Benjamin Britten's melodramatic genre piece Peter Grimes has become a staple item in the Covent Garden repertoire

Sir Steuart Wilson is artistic administrator of the Covent Garden Royal Opera House.



James Melton admires one of the old autos in the Melton Museum, in Wilton, Connecticut

James Melton

By QUAINTANCE EATON

ON Dec. 26, 1947, the freak snow storm which buried the Northeast under more than twenty inches overnight, caught New York and the surrounding countryside totally unprepared. Digging out, a gay adventure for most city dwellers, came near to tragedy in more remote corners. Up in Westport, Conn., James Melton's house was blanketed in white drifts, and when he woke to their dazzling brightness, he made the rounds to assess the damage. Hurricanes had a way of cancelling out the electricity and with it most of the modern comforts of the house. The snow seemed more benign, but it lay four feet deep, and the Meltons were apparently marooned as effectively as if they had been on Mount Ararat during the Flood.

Out from his quarters staggered the gardener.

"My insulin!" he gasped.

A diabetic, he had neglected to lay in a supply of his precious drug, and even a day without it might mean his collapse and possible death.

Mr. Melton thought quickly. The phone was still in order, and he soon had a private airport in New Jersey on the wire. Within an hour, a helicopter was heading in for a vacant lot nearby, where Mr. Melton and three neighbors had dug out a forty-foot-square spot and placed a green tarpaulin. The pilot could not find the place. He radioed New York; New York phoned Mr. Melton, who told them to send the pilot to a Connecticut airport, where a state trooper would join him. The pilot picked up the trooper and returned to the field for a second try. He made it. The gardener got his insulin and a new lease on life. And Mr. Melton, via helicopter, was able to keep an engagement the same afternoon at the Metropolitan Opera, with the help of a New York police escort from La Guardia Field.

THIS was a large gesture and a typical one. Mr. Melton is a large man—six feet two, 196 pounds (with periodical attention to diet)—and he thinks in big terms. He acquired so many ancient automobiles that a museum in Connecticut had to be built for them; now they have overrun that museum, and another in Daytona Beach, Fla., is on the way. His ambition matches him—"it was a *tremendous* ambition," he says today with determination still in his voice—so impelling that he quit the law for singing, quit show business for concert life, built a repertoire of 600 songs, learned opera roles two by two in sieges of intense concentration—and then made his debut at the Metropolitan as Tamino in The Magic Flute, an opera he had never seen until five days before. This ambition is paced by a zest for life and fun; his large gestures by an attention to detail that is the admiration and despair of associates, colleagues, and liegemen. It would probably be safe to say that he has never forgotten a purchase or a gift; the thousands of miniature automobiles and toys that crowd the spotlighted display cases of his Connecticut museum are as well known to him as the 1915 Stanley Steamer Mountain Wagon with the license-plate reading GOAT, one of the prizes of the collection.

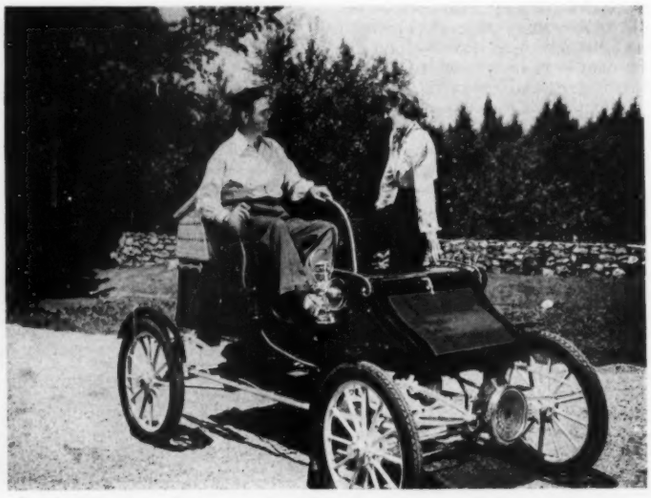
The Melton practical jokes, widely known and respected in the profession as being polished and devastating to an unmatchable degree, are on the same scale—grandiose, with tiny details that bespeak genius and sheer hard work. Some of the famous didoes have been based on means of transportation, an evidence of the preoccupation with locomotive agents that has made the tenor's name a byword in the world of hobbyists. There was the dignified party to which Mr. Melton had been invited in Cincinnati. Drawing two fellow guests, both advertising men, and the conductor Frank Black into the scheme, the tenor hired two ambulances, complete with sirens and white-coated internes. Baying up in front of the stately mansion, on one of the most exclusive streets of the city, the two vehicles stopped, and the internes slammed noisily out, opened back doors and tenderly escorted white-covered stretchers up the walk to the door



Frank Black, Elliott Shaw, and James Melton at the Meltons' twentieth-anniversary party in Westport.

which had already been opened by the butler, who came to investigate the commotion. Into the drawing room the four stretchers were carried. The host and hostess, and their forty or so guests, bewildered and aghast, could not even speak. Suddenly the four "bodies" sat bolt upright, each with a sign in its hand reading, "We're tickled to death to come to your party." Mr. Melton says ruefully that the butler fled to the hills when the corpses came alive, and has never been seen in Cincinnati since that time.

SOME other Melton jests did not require such elaborate equipment, but were equally effective. Early in his concert career, Mr. Melton toured the South one year in joint recital (a form of entertainment which often serves to show off two talents without exhausting either one—or the audience). He was liked so well that the next season he had solo bookings in the same towns, managed by the resourceful and prankish Marvin McDonald. In Savannah, the manager met the artist at the train, and conveyed doleful news to him on the ride to his hotel. So few tickets had been sold, he mourned. "Maybe we should just cancel Savannah, and play for Atlanta tomorrow. It's powerful puny there, too, though—sorry, my boy," and so on. In the hotel lobby, an assistant bustled up, murmuring anxiously to Mr.



Mr. Melton invites his wife, Marjorie, to take a ride in a 1903 Stanley Steamer runabout from the Melton Museum

It was a tremendous ambition, paced by a zest for life and practical joking and a capacity for intense concentration, that made his success possible



James Melton with Margo, his five-year-old daughter, in a runabout with a fringe on the top

McDonald something about fire laws and asking if they could get two hundred seats on the stage instead of one hundred. The game was up. Mr. Melton gave Mr. McDonald a very peculiar look, and exclaimed, "Marvin, you rascal! I'll get even with you!" He went up to his room to ponder. "Then I invented the laryngitis treatment," he said. He found a doctor who, in the spirit of whimsy, was willing to call Mr. McDonald with the bad news half an hour before the concert. The plump, rosy Atlantan blanched. Hastily he got his prize attraction on the phone.

Then ensued one of the most painful conversations in musical history—one Southerner frantic, the other, coy and voiceless. After ten minutes of hoarse whispering, Mr. Melton relented, gave a great shout of laughter in his normal range and volume, and stopped Mr. McDonald just short of apoplexy.

Another manager who gives and takes with aplomb is Elmer Wilson, the Pasadena impresario. When he and Mr. McDonald meet in New York during the annual booking season, they spend many hours perfecting "whingeroos" to astonish each other and Mr. Melton, all fellow-members in this exclusive Caper Club.



Reuben Lawson

Mr. Melton with Rosa Tentoni in Madama Butterfly, in his first opera appearance, in Cincinnati in June, 1938

The tenor's handsome gestures are not all jokes, however. One of the most expansive was the Community Concerts party that Mr. Melton arranged two years in succession for the representatives who gather in New York for a conference each December. The half a hundred Community representatives, and an equal number of Columbia Artists Management officials and lucky outsiders, were driven in three chartered buses to Westport for a stoup of hot buttered rum and canapés in the Melton house, and then to the museum for a lavish buffet supper and square dancing. The guests were particularly delighted by the police escort that the host provided. Five different police cars in as many counties led the buses through Manhattan and Bronx streets, to White Plains, and on to Connecticut, their sirens open and shrieking, while the occupants of the buses, themselves screaming with merriment, bowed grandly to the bewildered pedestrians who paused on the streets to watch the procession go by. This egogratifying experience was made possible by Mr. Melton's honorary membership in the police forces of all five counties, and chairmanship in the Merritt Parkway Commission. Every cop on the run knows him, and every tollgate keeper. But—he says—he never exceeds the speed limit on the Merritt Parkway.



In his newest field of endeavor, James Melton sings a cowboy song in a television engagement with Ed Sullivan in Toast of the Town

THE debonair tenor comes naturally by his merry Irish disposition and his capacity for work. The Melton family originated in Leicester County, Ireland, locale of the famous Melton-Mobray Hunt. Jimmy's father, Wilburn, a lumber man, was born on a Georgia farm, but moved to Florida when his sons were boys. Jimmy, the younger, gets his volatile temperament from his father, who was a man of spirit and vitality. Jimmy's wife believes that there must be some Latin blood mixed in the family, and cites the Spanish influx into Ireland to back up her contention; but it may be that the springy black hair and blue eyes that distinguish the Melton men are purely Celtic. The senior Mrs. Melton is a dignified woman of English ancestry. She still lives in Florida.

Jimmy went to grade school and high school in Citra and Ocala, Fla. After a short-term enlistment in the Navy, he entered the University of Florida as a law student. "Join the R.O.T.C.," they told him. "Isn't there any alternative?" he asked. "If you can get a job in the band, we'll let you off," he was told. So he learned to play scales on the saxophone in a few hours, and got the job. He also sang in the glee club. After hearing him several times, and watching his scholastic progress, the college president sent for him.

"I think you'd better become a singer, my boy," said the president, implying, Jim thought, that such a move would be to the advantage of the legal profession. Jim took his advice, to his father's disgust; he studied sight reading and joined the other singing groups at the university. After two years he transferred to the University of Georgia. By this time, he began to realize the Florida university president had given him good advice. He heard of the work of a singing teacher at Ward-Belmont School in Nashville, Gaetano de Luca, a cousin of the famous baritone Giuseppe de Luca, and soon transferred to Vanderbilt University to be near him.

From Nashville, the young man came to New York to try out for the big time, and spent some time in 1927 on the trail that leads from one booking office to another. Discouraged by a series of rejections, he accepted the counsel of desperation. Rebelling at the seventh "No!" from S. L. Rothafel's secretary, he planted himself in the hall, where the redoubtable Roxy would be sure to hear him, and threatened to let loose with a tenor solo, *fortissimo* and *expressivo*. He does not recall what the wonder-working song was, but it did the trick. Roxy bustled out to see what the commotion was all about, and hired a new tenor. The Roxy Theatre was then two years old, and its colorful entrepreneur was already well known in the trade as a star-maker.

In 1928, Mr. Melton joined the Revelers; then in 1929 he married

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Music in the Soviet Union

. . . a view of the shifting battlefront

By Nicolas Nabokov

SHORTLY after New Year's Eve became New Year's morning in Moscow, the chief of the Council of Ministers of the U.S.S.R. must have received millions of congratulatory messages from all over the Soviet Union, from its satellite countries, and from his faithful servants abroad. In this congratulatory deluge there must have been a message that read approximately as follows. (This is a verbatim translation of a message to Stalin by the Writers' Union of the U.S.S.R.; the author has taken the liberty of making appropriate changes so that it will apply to composers.)

"Dear and Wise Leader! We, the composers of the Soviet Union battling for Socialist construction and peace on the front of creative music, salute you on this 32nd New Year's day of the glorious October Revolution. We wish you and our beloved Socialist Motherland long years of peace and Socialist prosperity under your wise and far-sighted leadership.

"We have the honor and joy to report to you that the major part of the battle against decadent bourgeois tendencies, which had, in the past permeated so much of our own work, has now been won. Since the historic date of February 10, 1948, when the epoch-making decree of The Central Committee of the Communist Party of the U.S.S.R. against the formalist tendencies in Vanno Muradelli's opera, The Great Friendship, was promulgated, Soviet composers, having successfully overcome the distintegrating formalist influences of Western European cultural decline, which had lingered in their musical production, have created several thousand works imbued with the spirit of Socialist construction and true democratic peace, and representing important achievements in the field of socialist-realist art—the principles of which were clearly established by you as long ago as 1931, and more recently restated and explicated by the decree of The Central Committee of The Communist Party, and subsequently in the statements and speeches of the late and much mourned Comrade A. A. Zhdanov. The Soviet composers, in closed ranks, with all the workers on the intellectual battlefront, are joining the fight of the citizens of our great Socialist Motherland and of the friendly popular Democracies for truly democratic, permanent peace, against the forces of fascist-capitalist American warmongers and their blackguard hirelings. The composers of the Soviet Union do not doubt that under your infinitely wise leadership the forces of the truly democratic world will crush the dark forces of reaction, and peace and freedom for the workers all over the world will be preserved. The composers of the U.S.S.R. in wishing you a happy New Year want to express to you their profound gratitude for your preoccupation with the growth and with the problems of their art and for your guidance in pointing out to them the error and mistakes to which they had often fallen prey and of which they freed themselves, thanks to your vigilance and that of the organs of our glorious Communist Party.

"On this thirty-second New Year's day of our glorious Republic we, the composers of The Soviet Union proclaim:

"With our great and wise leader, Stalin— Forward! March!"



Lipnitzki

Nicolas Nabokov

A MESSAGE like this is, of course, not entirely spontaneous, and it is not the composers who are responsible for its preparation. It is first suggested to the Central Committee of The Union of Soviet Composers by the appropriate organs of the *Office of Agitation and Propaganda* (AGITPROP) that such a message be sent. With the suggestion comes a draft of the message. Sometimes the submitted draft bears at the end of it, in parentheses, the fatherly admonition: *"unanimously accepted."* Sometimes the parentheses are omitted.

Then the draft trickles down through the various committees of The Soviet Composers Union until it is finally enthusiastically adopted at a plenary meeting. All members raise their right hands while "vigilant organs of The Party" cast fatherly glances at the assembly and observe whether in fact *all* hands did go up. The unanimity varies from 98½ to 99 per cent, and, it is hoped, will soon go beyond 100 per cent.

The message quoted above from the Soviet press is of course easily interchangeable. It can serve as a model for The Association of Soviet Biologists, Historians, Engineers, or any other branch of the arts, sciences and professions. Every branch has its own "epoch-making" decree, its "appropriate" party organs and its particular "battlefront." Every branch is "grateful," needs "guidance" and wishes to report its "achievements."

I will not attempt to explain here the meaning of this monstrous and one-sided correspondence. I would only like to point out that to a careful—or rather a trained — reader this document reveals the important changes that have occurred or are occurring in the organization involved and serves as a barometer to indicate the climate of relations between the organization and the party leadership.

IN MUSIC, for example, the above message indicates the fact that the aesthetic principles so elaborately discussed in 1948 have now led to a change in style and in type of composition, and that a vast amount of so-called socialist-realist music has been written and performed in the last year. Most of these works reflect a complete rejection of any kind of experimentation, even of the tamest variety. All forms of musical experimentation are branded as formalist and decadent and hence represent a slavish dependence on the western bourgeois ideology from which Soviet music has "suffered" so much in the first two decades of its existence. Complete unanimity on such questions as content, form, etc., has now been so solidly established that soon the glorious moment will come when one will not be able to tell which work is by Shostakovich and which by Kabalevsky, or which song about Stalin is written by Muradelli and which by Khachaturian. All personal differences will melt away in one completely non-personal, socialist-realist art.

Occasionally the party organs and their stooges in The Union of Soviet Composers still have to take to task this or that composer. A few months ago it was Comrade Shostakovich who was "very slow" in realizing the need to turn to operatic subject matter gleaned from the present-day life problems of his socialist environment. A couple of weeks ago it was Comrade Khachaturian whose overture-poem was declared to contain "forms of artificiality." But these are minor episodes of the lingering of what are called formalist or rootless-cosmopolitan habits in some individual composers — usually the top echelon of the famous composers is singled out for such reprimands. The major part of the musical battlefront is working solidly for the New Order, is well in hand, and is writing music according to the official aesthetic canons.

THE essential characteristic of this new music written according to these canons is that it is free from discords (only very familiar ones occur), that it is conventional in its rhythmical and melodical patterns (no jazz melodies or jazz rhythms), and that its formal aspect is of a rudimentary, old-fashioned nature. The type of melodies used in this so-called new music, their genre, and their quality remind one of the most trivial and dull pseudo-folk-songs of the turn of the nineteenth century. Translated into American terms they represent a cross between the barber-shop quartet and the college song. The style of this music is conventionally harmonic and practically devoid of counterpoint. The same conventionalism (which in the Soviet Union's official aesthetic jargon means "adhering to the principles of the classical tradition") reigns in the forms, in the subject matter, and in the tonal structure.

A great deal more choral music is being written now, and fewer symphonies. Somehow the composers feel that, with a patriotic text in hand, choral music is a safer proposition than symphonic music. The drive for socialist-realism in the field of opera has also partially succeeded. More operas are written now than were several years ago, and practically all of them are on contemporary heroic topics. There is a tremendous outpouring of songs about Stalin, and songs commemorating heroic events of the past war. Practically all composers have written arrangements of folk songs. In general, the line between musical ethnography and creative music, which has always been a tenuous one in Russian musical culture, has now completely disappeared. New Soviet works are permeated with stodgy, often outlandish (Buriat-Mongolian or Turkmenian), and poorly assimilated musical ethnography.

THE ideological drive against decadent Western influences has also taken a different turn. Before, it was the topic of dialectical discussion. Now it has de-

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Nicolas Nabokov is a well-known composer and author, and professor of composition at the Peabody Conservatory in Baltimore. His book Old Friends and New Music was recently published by Little, Brown.

La Musique Engagée



Roger Parry

Jean-Paul Sartre

Leibowitz, Sartre, and the Prague manifesto: a characteristic dilemma of the twentieth century

By HENRY BARRAUD

A CURIOUS symptom of the disorganization of our epoch is that a great many artists feel impelled to offer explanations of their art, to define and proclaim their aims in manifestos and statements of principle, and to take a stand not only on aesthetic problems but on social, moral, and political ones as well.

Perhaps it would be better for art and for the artists if they were to devote more time to producing their works and less to justifying and dissecting them in public. But since the affliction exists, we must take notice of it; any account of the life and mind of France and of Europe generally would be false if it failed to evoke the large topics upon which debate turns nowadays, almost to the point of obsession—freedom in works of art and the extent to which this freedom is limited by the function of the artist in society; the choice of techniques and aesthetic viewpoints and their application in bringing works of art to the mass audience; and the financial support of works of art by the masses, to whom, deliberately or not, they are not directly addressed.

The present preoccupation with these problems is no mere intellectual exercise or esoteric discussion, for they cause many crises of conscience, internal tortures, and tragic renunciations. They invest the daily work of musicians with a climate of doubt, anguish, and hostility, which inevitably influences those whose morale is in the least unhealthy.

AS I write these lines I have before me a little book recently published in Paris entitled L'Artiste et Sa Conscience, written by René Leibowitz and supplied with a preface by Jean-Paul Sartre. In this book various of these problems are treated in a manner that is especially significant, in view of the standing of the two authors. Since Sartre is nearly as celebrated in the United States as he is in France, there is no need to identify him here. Liebowitz, a friend of Sartre who shares his existentialist doctrines, is the leading champion in France of atonal music, and a zealous disciple of Arnold Schönberg. Extremely intelligent, able in his command of dialectics, and gifted with remarkable dynamism, Leibowitz has succeeded in surrounding himself with a circle of young composers. He has also admitted a limited and cultivated public into the renaissance of the twelve-tone technique, which the larger number of French musicians and listeners have come to regard, after some twenty years of interest, as an absorbing experiment but one without a future.

In his impassioned battle to advance his ideas, Leibowitz hurls himself against a certain amount of hostility and a great deal of indifference on the part of the large public, and against fairly general skepticism on the part of musicians. From the initiates of his own circle, however, he suffers a far more cruel misfortune, for many of these young people have given their support to a manifesto issued at Prague two years ago by a group of *progressiste* musicians.* As will be seen from the passages I shall quote shortly, there is no gainsaying the total incompatibility between the ideals defined in the Prague manifesto and the aesthetic represented by Schönberg and his followers. It is even impossible to doubt that the twelve-tone aesthetic is directly implied and condemned in certain paragraphs of the manifesto.

As a consequence, a number of the young musicians of Leibowitz's group have been unable to avoid a conflict between their natural artistic inclinations and some of the orders received from outside, orders that are linked to an ideology with which they are "involved" fully and without reserve. It is significant that I have almost involuntarily specified the nature of this conflict by using the verb "involve" *(engager);* for this word has had a special history in France since Jean-Paul Sartre has made the "involvement" *(engagement)* of the writer, the artist, and the work of art one of the major problems of our day.

Faced with a problem of conscience that has led several of his disciples to break away from his cause, Leibowitz has been forced to battle with them on their own ground. For it is their involvement that has made these young people scorch the earth they loved; and it is the opposing involvement of Leibowitz and his faithful adherents that makes them consider the decision of their former associates a treasonable one. Obviously the members of the two factions read fundamentally different ideas into the word. It is to his conception of the existentialist involvement of the artist that Leibowitz devotes his new book.

IF this is a relatively simple problem when it is raised in the domain of literature, it is far less simple in the domain of music. For music, as Sartre observes in his preface, is an art that does not convey meanings, because "the musical phrase does not designate any object; it is an object in itself."

"There can be no musical involvement," writes Sartre in his preface, "unless a musical work is able to accept only one single verbal commentary; the sonorous structure must *reject* certain words and *attract* others. Is this possible?"

As though an answer were contained in the question, Sartre pursues his argument by asking where the musical involvement may in fact reside. "I am afraid that it escapes from the work in order to take refuge in the conduct of the artist, in his attitude toward his art. The life of the musician may be exemplary: examplary in its willing acceptance of poverty, its refusal of easy success, its constant dissatisfaction, and in the permanent revolution waged by the artist against others and against himself. But I fear that his personal moral austerity remains merely an external commentary upon his work.

"The artist *must not* be, for the public, the commentary upon his own work: If music is involved *(engagée),* its involvement must exist in the intuitive reality of the sonorous object as it presents itself directly to the ear, without reference to the artist or to anterior traditions. Is this possible?"

THIS second question, I should say, does not allow a more satisfactory answer than the first one. One wonders how Leibowitz will escape from the paradox set up by these terms. At the outset of his discussion, Leibowitz maintains on principle that the conception of the artist-aesthete, "the inspired dreamer" living on the margin of daily realities, is out of date, if indeed it was ever more than a romantic fiction. "The participation of the arts and of artists in the general life of society is part of their very existence, and only by processes that are highly suspect can artistic activity be dissociated, a posteriori, from the social structures within which it takes place."

In short, the artist cannot by an act of will decide not to assume any social responsibility. But what link exists between the artist, enmeshed in the framework of society, and his art? As a man, he may be the most ardent revolutionary, but this fact does not necessarily make him an artistic revolutionary.

"In order to became an artistic revolutionary, the artist must make his art itself revolutionary, or else the art itself must have in its own special nature some rapport with revolution. Only under these circumstances can we speak of an authentic artistic involvement with regard to the reality of society. Is this possible?"

This "is this possible," which reproduces for the third time, like a

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Henry Barraud is musical director of the Radiodiffusion Française. A leading French composer, he has been represented most recently in the American concert hall by his oratorio Le Mystère des Saints Innocents, presented last fall by Serge Koussevitzky and the Boston Symphony.

* Although the so-called Prague manifesto issued from behind the Iron Curtain, and although the influence of current Soviet artistic doctrine may be discerned in it, the reader should be warned that by no means all of the composers who attended the conference at which it was formulated, or who found its provisions intellectually stimulating, could possibly be described as holding Communist or pro-Soviet political views.



Valentine

Martyn Green as Jack Point, the jester in The Yeoman of the Guard



Roger Wood

Darrell Fancourt in the title role of The Mikado, ruler of the town of Titipu

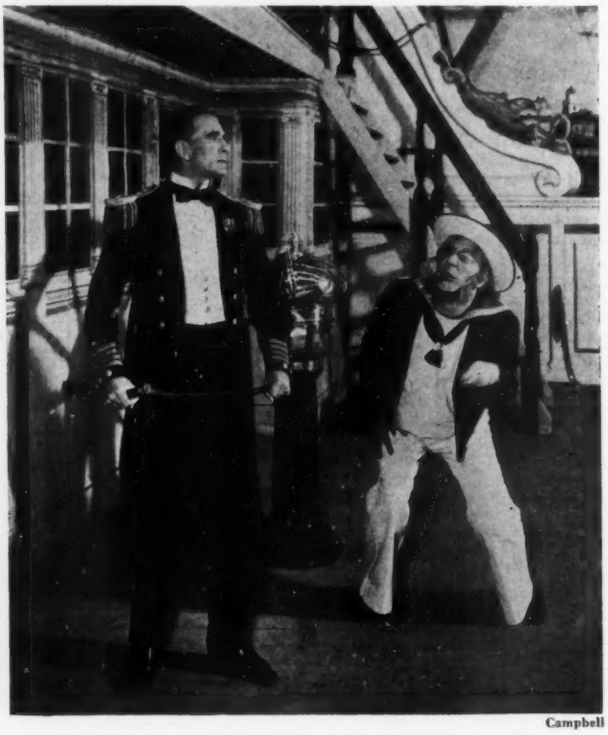


Sasha

Dorothy Gill as Ruth, maid-of-all-work, in The Pirates of Penzance



Henry Lytton as Ko-Ko, the executioner, in The Mikado



Campbell

Leslie Rands as Captain Corcoran and Darrell Fancourt as Dick Deadeye, the heavy villain, in H.M.S. Pinafore



Derek Oldham as Ralph Rackstraw in H. M. S. Pinafore



Leslie Rands as Pish-Tush, Martyn Green as Ko-Ko, Sydney Granville as Pooh-Bah, in The Mikado

Characters and Performers from the Savoy Operas

XUM

With Gilbert and without:

A view after fifty years . . .

SIR ARTHUR SULLIVAN

By Arthur Jacobs

IT had to come, doubtless, and Sullivan's fellow-countrymen appear to have received the news with wonted British stoicism. Alistair Cooke reported from New York to readers of the Manchester *Guardian*:

"The fifty-year copyright on the works of Gilbert and Sullivan expired last weekend, and American radio has lost no time in squatting on the public domain. The possibilities of Sir Arthur Sullivan as a posthumous composer of 'singing commercials' have long been recognized by music-lovers awake to all the best trends in radio advertising. The night before last (i.e. Nov. 26) a famous quiz programme was punctuated by appeals from a New York store that sells television sets. As an incentive to buy their proudest model, the 'Admiral,' the commercial 'plug' suddenly went into a choral rendition of 'You'll never find a better buy in any store' to the tune of 'Now I am the Ruler of the King's Navee' from H.M.S. Pinafore."

First let us set Mr. Cooke right—apart from that dreadful error of writing King's (for Queen's) Navee, which makes it now dangerous for Mr. Cooke to venture unarmed among Gilbert-and-Sullivan fundamentalists. The copyright of the music expired on Nov. 22, 1950, the fiftieth anniversary of Sullivan's death. But the librettos of the operas, and therefore the operas themselves as complete works, remain copyrighted until the fiftieth anniversary of Gilbert's death is reached on May 29, 1961.

THE British listener is protected from singing commercials by the fact that the British Broadcasting Corporation is publicly owned and bars advertising. There was a chance, however, that the music publishers of Charing Cross Road, London's Tin Pan Alley, would produce more or less jazzed-up versions of Sullivan for use as dance music. The publishers, however, came to the concerted decision that such versions would not be to the public taste; presumably they were in fact afraid that the BBC, which is sensitive to musicians' protests against jazzing the classics, would forbid performers to broadcast the works. Last summer the question of the impending expiration of the Sullivan copyright was even raised in Parliament. A member of the Conservative Opposition asked the government for special legislation extending the copyright, to preserve Sullivan's



music from arrangers. The Labor minister responsible declined—though he, too, said he would deplore the performance of Sullivan's music "in what I believe is described as jive, be-bop, and such terms."

Sullivan himself, it would seem, showed much less anxiety about the work of arrangers than do his champions today. The production of each new Gilbert and Sullivan opera brought the publication not only of a vocal score, a piano score, and separate selected songs, but also of fantasias, medleys, and dance music—lancers, quadrilles, waltzes, and polkas, some of which distorted Sullivan's rhythms for purposes of the dance. Even Gilbert, jealous of his rights as he was, allowed some hack to rewrite Silvered Is the Raven Hair, from Patience, as In the Twilight of our Love, with words more suitable for performance by young ladies in Victorian drawing rooms.

That the music of the Gilbert and Sullivan operas should overflow into the ballroom and the parlor was considered no disgrace or anomaly. There was not then the gap between popular and serious music that cripples British musical life (even American) today. Sullivan himself composed sacred and secular music for occasions as dignified as the Birmingham Festival and the concerts of the Philharmonic Society of London; but he also wrote The Lost Chord for the home and Onward, Christian Soldiers for the parish church. The hymn-tune-like first theme of the In Memoriam overture, which the cultivated listener of today would probably find revolting in its pseudo-solemnity, is not a deliberate stooping to a vernacular idiom: it is the real Sullivan, the national composer of late-Victorian England.

LATE-VICTORIAN: the word has, in this context, a precise significance. Born in 1842, five years after the Queen Victoria's accession, Arthur Seymour Sullivan reached maturity in the 1870s. His collaborations with Gilbert under the management of Richard D'Oyly Carte stretch from Trial by Jury, in 1875, to The Grand Duke, in 1896. During this period the Prince of Wales led the revolt among the members of society against the older and more austere code of living. It was the Prince of Wales who sponsored, if he did not invent, the weekend—a term inconsistent with Sunday observance as Queen Victoria herself understood it. Among the prince's intimate friends was Sullivan, who shared with him a love of gambling, horse-racing, and high life.

The status of the theater was changing. It is instructive to note that William Sterndale Bennett—the leading British composer of the day, who died in 1875—wrote nothing for the stage, and that Sullivan wrote so much. Only in Sullivan's day did the theatre achieve full respectability. The first actor to be knighted was Henry Irving, in 1897; the first dramatist, W. S. Gilbert—but not until 1907, when the Prince of Wales had become King Edward VII.

SULLIVAN is now inevitably associated with Gilbert. Yet Sullivan's early days did not point to a concentration on comic opera. Unlike his contemporary, Sir Alexander Mackenzie, he was not raised with a theatrical background. Sullivan's father was a military band instructor. He himself underwent the disciplines of the Chapel Royal (as a boy chorister), the Royal Academy of Music, and the Leipzig Conservatory. He was a brilliant success in all three. Afterwards he began his career like many another young musician-of-all-work. He took an appointment as "Professor of the Pianoforte and Ballad-Singing" at a London musical institution; he became a church choirmaster and organist; he conducted when he could, and composed for all the likely markets. Cox and Box, the first composition by which he is known today, came into this career almost accidentally. Composed (to words by F. C. Burnand) for amateur performance by some friends, it then found its way to the Adelphi Theatre, in London, in 1867.

Who could have guessed then at the chain of light operas that were to follow Cox and Box? Today, wise after the event, we

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Arthur Jacobs is music critic of the London *Daily Express*. His book on Gilbert and Sullivan will be published in the near future both in London and by the Chanticleer Press in New York.

Why Does an Opera Have a Text?

By JOHN GUTMAN

THIS question, however pertinent it may appear today, would have puzzled greatly the literati, musicians, and highbrow intellectuals who invented opera during the last decade of the sixteenth century in Florence. Indeed, the members of that *camerata* would not have understood the question; far from being doubtful about the role of words in opera, they took the text as the prime motive of their artistic efforts.

Like many important spiritual and artistic developments in history, opera may be said to owe its existence to a mistake. I make this assertion without any intention of adding to the reputation of illegitimacy with which opera as an art form has become so thoroughly tainted. But after all, Columbus was not looking for America when he set out from Spain, yet nobody blames America because it is not India.

What the originators of opera had in mind was certainly not an exclusively musical affair; their interests, indeed, were not primarily musical at all. One might almost say, mixing languages to get a slogan, that they were after the *Gesamtkunstwerk avant la lettre.* Intellectual children of the Renaissance, their theatrical orientation often centered on Greek drama, which they imagined to have been an ideal marriage between word and music. They may have been perfectly justified in their high opinion of Greek drama; I am sure I do not know, but I am not at all sure that they knew either.

BE this as it may, their aim was to combine the thought-content of words with the affective power of music, in order to create works of art that would be capable of expressing everything and anything that could be expressed. This, it would seem, was the way opera originated. Of the role played by the text in the early *dramma per musica,* there can be no doubt whatever: its role was predominant. "The words should be the master of harmony, not its slave," asserted Claudio Monteverdi, the first great opera composer. Yet this tenet did not long remain an ideal to which musicians were willing to adhere. In the three and a half centuries since the invention of this art form, the domain of opera has been a perpetual battlefield, on which the opposing armies were, so to say, the words and notes. The various victories and defeats in this prolonged battle are too well-known to need listing here, but the question inevitably arises: Where do we stand today, and who is winning now?

In our time, the neglect of the theatrical element in opera has been as universal as it is regrettable. It would appear that our first question, why does an opera have a text?, is fully justified these days. Words supposedly have a meaning; if they cannot be understood they cannot convey that meaning. If they do not convey any meaning, what are they for? It might be argued, of course, that you have to sing your music with something, and, since you cannot very well sing

John Gutman is assistant to Rudolf Bing, general manager of the Metropolitan Opera Association.



Talbot

John Gutman

la-la-la for a whole evening without getting bored, you might as well use words

I object to this defeatist attitude. If opera is not to be living drama, or living comedy for that matter, why put it in a theatre? If it is no more than a piece of music that happens to be sung as well as played then Carnegie Hall ought to be its habitat rather than the Metropolitan Opera House. Everybody knows how frightful an expense is incurred in putting an opera on the stage. If operas are not stage pieces, this expense should be avoided.

THE question of the text in opera and its comprehensibility is, of course, particularly acute in this country, where opera has generally been sung, and very largely is still sung, in the original language. Even when the singer's diction makes the words understandable a large part of the audience, having no knowledge of Italian, German, or French, still does not know precisely what is going on. I think it is safe to assume that many Americans who hear operas in the original language have very little idea of what the stories are about. I believe that this is terribly wrong. I believe that this neglect of the text in opera, and the consequent neglect of plot, story, and character, is at least partly responsible for the lifeless, meaningless, and often anti-theatrical performances all of us have seen at one time or another.

The handicap of not being able to understand the words of an opera naturally is greater when the work in question is not well known than it is in the case of familiar works. The type of opera also enters the problem. Certain works are concerned only with the most fundamental human passions. The expression of these passions, in both words and sound, is so elemental that it can be felt without any need for its being understood. Anyone hearing Rigoletto for the first time can find considerable pleasure in La donna è mobile without knowing that the Duke is describing female fickleness. He cannot, however, understand the significance of the aria in the dramatic progress of the opera. In many cases, however, even superficial enjoyment of the music is almost impossible without the help of an intelligible text. Consider, for example, the famous scene between the Grand Inquisitor and Philip II in the third act of Verdi's Don Carlo. Assume that the listener has never heard of it before, and is hearing it in Italian, a language that he does not understand even if the singers make it clear. The scene is almost entirely lost on him, even though he may enjoy the acting on the stage, and gather a vague impression that these two elderly gentlemen are rather angry with each other. This is not one of Verdi's duettos with sweeping melodies, sparkling rhythms, and effective thirds and sixths. It is an intellectual piece of music, which admirably expresses the clash of personalities and ideas presented by the text. Another great scene in this same opera is similar in character—the conversation between the King and the Marquis of Posa at the end of the scene in the garden of the Convent of St. Just. To treat either of these scenes simply as musical pieces is to make it substantially meaningless. Perhaps the listener was wise enough to buy a libretto and read the text before he came to the opera house; yet this is a makeshift device offering no solution to the question. How does one apprehend a theatre piece across the barrier of an incomprehensible text? The answer is simple—one doesn't.

LEAVING aside the moot question of whether opera singers can be trained to achieve diction that will carry their sung words to the listeners, the question of the language used is inescapable. As a first step toward theatrically sound opera performance, it would seem all opera should be sung in English in an English-speaking country. But is it really possible to advocate this? Frankly, I am not sure.

The most fervent sponsors of opera in English point to the fact that all over Europe, and for the most part even at Covent Garden, opera is sung in the language of the country. From my ten years as a music critic in Berlin, where three full-scale opera houses were operating simultaneously at that time, I cannot recall a single instance of the presentation of any opera, whether by Verdi, Debussy, or Moussorgsky, in any language except German. This fact would seem to do away with the argument frequently advanced by those who oppose opera in English that many foreign texts are to a large extent untranslatable. If they can be translated into German why not into English? This is a fairly sound argument except in the case of Richard Wagner. Here the German opera houses are in the fortunate position of not needing a translation. When it comes to the question of whether a text is or is not susceptible of translation, I would certainly answer it in the negative for Wagner's works. The reasons for my attitude are manifold, but the most cogent one is inherent in the very type of language Wagner used for his texts. It is a type of heightened poetic expression that for later generations is barely acceptable in the original—even then it often comes very close to the absurd. Yet it is not only their poetic character that makes Wagnerian texts impossible to translate. It is also the linguistic technique employed by Wagner. His strongly alliterative and often onomatopoeic German simply cannot be imitated in other languages, but it would have to

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Opera for the People

Only by functioning as an organic part of the Community can Opera insure its future

By HERBERT GRAF

OPERA in America is finding a new, democratic audience, but methods of opera production are not yet adequate to meet the potential demand. Neither the old ways of producing grand opera nor the various recent indigenous attempts at developing new ways have so far been able to give opera a secure place in the life of the American people. And yet only by functioning as an organic part of the American community can opera ensure its artistic and economic future.

As soon as the second World War ended, the people in Vienna and Milan, although their stomachs were empty and their houses in ruins, resumed support of their opera by permitting the use of their tax money for government subsidy. They did this because opera had, by tradition, become a part of their very life and spoke in every way their language.

Yet even this degree of democratic sponsorship was not enough to satisfy such great forward-looking minds as Wagner, Tolstoy, and Romain Rolland. They felt that the art of the theatre, which includes opera, must itself undergo a change, that it should not be merely a business enterprise or merely a pleasure for the entertainment of the wealthy and the bored—*l'art pour l'art*—but that it must become a means of communication among all the people, uniting them in the sharing of a common cultural experience.

In The People's Theatre, written when this century was still young, Romain Rolland called for a new form of musical theatre corresponding to the needs of the modern community. "I do not know whether the society of today will create its own art," he wrote, "but I am sure that if it fails to do so, we shall have no living art, only a museum, a mausoleum wherein sleep the embalmed mummies of the past. Let us not blindly seek to impose upon the people of the twentieth century the art and thought of the aristocratic society of the past. And besides, the People's Theatre has more important work to do than to collect the fragments of the bourgeois theatre. It is not our intention to increase the audience of the established theatres; we are not working for them; we have only to think of the welfare of art and of the people."

In America, too, forward-looking men have been advancing toward this goal. Paul Green's "symphonic dramas," particularly those that he has realized in festive outdoor productions, reflect ideas of a musical theatre for the people similar to those of Rolland. Green himself has said, "This type of drama which I have elected to call symphonic seems to be fitted to the needs and dramatic genius of the American people. Our richness of tradition, our imaginative folk life, our boundless enthusiasm and health, our singing and dancing and poetry, our lifted hearts and active feet and hands, even our multitudinous mechanical and machine means for self-expression—all are too outpouring for the narrow confines of the usual professional and killingly expensive Broadway play and stage. But they can be put to use enough, free enough, and among the people, cheap enough for their joy and popular use."

But legitimate opera in America seems to have failed to recognize the great gap between its old ways and the needs and desires of its new democratic audience. As Rolland defined the gap: "Among those who claim to represent the aims of the people's theatre, there are two diametrically opposed ideals: The adherents of the first seek to give the people the theatre as it now exists, any theatre so long as it is a theatre; those of the second attempt to extract from this new force, the people, an entirely new theatre. The first believe in the Theatre, the others in the People. The two have nothing in common: One is the champion of the past, the other of the future."

Grand opera has not come to grips with this basic issue. Like an aristocratic old lady who refuses to recognize a change in her fortunes, our opera has clung fast to its memories and keeps looking back to its glorious past.

This can hardly be considered a farsighted attitude, either in a social and artistic frame of reference or even from a practical point of view. Opera is the most expensive of all the arts, and the bill for what was once the exclusive privilege of royalty and a wealthy nobility can today and in the future be met only by the people. But how? In what form is sufficient popular support to be achieved?

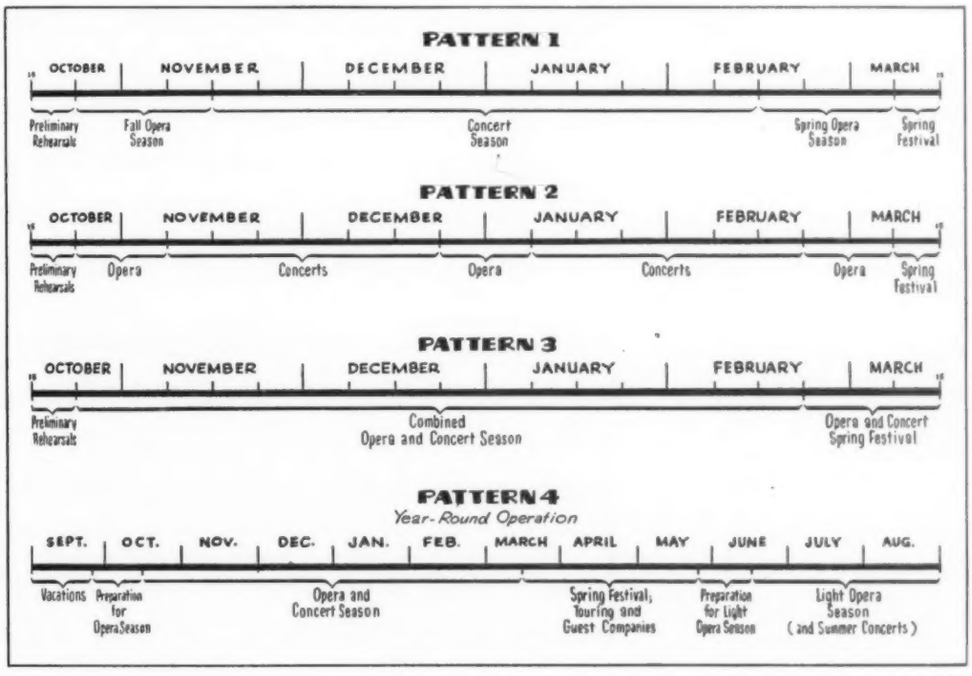
TO expect complete government subsidy, as in Europe, would seem to be unrealistic in a country where the idea of private sponsorship of other educational and cultural projects is firmly anchored in the political thinking. It would be especially impractical to plan on such subsidy for an art form whose civic function is questioned by a great many citizens. Is this notion not really putting the cart before the horse? Has opera not first to prove its worth to the general citizenry before it can justifiably appeal for public funds?

Yet, as our analysis has shown, there is little sense in refusing longer to admit the simple truth that grand opera in America cannot long survive in any vital artistic way on its present basis.

Consider the Metropolitan Opera. This institution is, and probably will always remain, the nation's showplace of traditional opera, where the standard works of the repertoire are presented chiefly in their original form and where the traditional apparatus, expensive as it is, may be seen and enjoyed. Yet, as statistics show, the Metropolitan's continued existence is seriously threatened by the general problems confronting opera in America.

Although under Edward Johnson the Metropolitan made important strides toward broadening and democratizing its function and its audience, toward realizing the idea of ensemble and developing American singers, its production methods continued to follow essentially the traditional lines. Shortly after Giulio Gatti-Casazza arrived in New York in 1908, he voiced his criticism of the Metropolitan's stage to Otto H. Kahn. As Gatti-Casazza reported the matter, Kahn replied, "What you say is perfectly true, and we have noticed these

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This article is a condensation of the final chapter of the book Opera for the People, by Herbert Graf, to be published next fall by the University of Minnesota Press, Minneapolis. Mr. Graf has been a stage director at the Metropolitan Opera for a number of years. Among his assignments this season have been the revivals of Wagner's Der Fliegende Holländer and Der Ring des Nibelungen.

Chamber Music for Wind Instruments

By ROBERT SABIN

ON APRIL 10, 1784, Mozart wrote from Vienna to his father: "I have written two big concertos and also a quintet, which received extraordinary acclaim; I myself think that it is the best thing I have written thus far in my life . . . I wish you could have heard it; and how beautifully it was played!" This work upon which he laid such a high value was the Quintet for Piano, Oboe, Clarinet, Horn, and Bassoon, K. 452, which he had composed in March, 1784. Mozart himself played the piano part at the first performance, on April 1, and at a concert in Döbling, on June 10.

For one music-lover who knows this quintet there are twenty who are familiar with the most famous of Mozart's string quartets and quintets. In fact, many people think of string quartets automatically when chamber music is mentioned. Yet in all periods the greatest composers of chamber music have lavished affection and interest on the winds and brasses as well as on the strings. Few people suspect the existence of the treasures (many of them recently composed) that lie neglected in our libraries because wind and brass ensembles have not achieved the popularity and financial stability in our concert life that string ensembles have. How many music lovers have heart Mozart's divertimentos, for two oboes, two horns, and two bassoons, K. 240, 252, 253, 270, and 289, composed in Salzburg in 1776 and 1777, when he was only twenty? Yet nothing fresher and lovelier than this music exists in the chamber-music storehouse. It is the product of a youthful and blithe genius, but unmistakably of a genius. The harmony and voice leading are as aristocratic and felicitous as the scoring.

How many can recall ever having heard Mozart's serenades K. 361, 375, and 388, composed in 1781 and 1782? Probably most people who hear the String Quintet, K. 406, do not even suspect that it is actually an arrangement made by Mozart himself of his Serenade for Two Oboes, Two Clarinets, Two Horns, and Two Bassoons, K. 388. Mozart wrote to his father on July 27, 1782, about this serenade: "I had to compose a *Nacht Musik* very quickly." Yet the music shows no sign of haste. The Menuetto in Canone with the Trio al rovescio is one of the most masterly bits of contrapuntal writing in all music.

EVEN in Mozart's day string ensembles were eager to absorb as much of the repertoire as possible, and publishers and composers themselves frequently arranged for strings or piano music that had originally been conceived for other instruments. The dominance of strings in the chamber-music world was already growing strong. Beethoven arranged his Quintet, Op. 16, for piano, oboe, clarinet, bassoon, and horn (composed in 1797) as a quartet for piano, violin, viola, and cello. It was also arranged as a string quartet and marked Op. 75. He also arranged the Septet, Op. 20, for violin, viola, horn, clarinet, bassoon, cello, and double bass, in the form of the Trio, Op. 38, for piano, clarinet or violin, and viola.

The more we explore the worlds of the Renaissance and of the Baroque in our concert life, the more we learn of the glories of brass and woodwind music in earlier times, and of the distinctive beauty of the timbres and textures of this music. Nothing could be further from the truth than the naive assumption that musical "progress" has improved upon the "crude" instrumentation of our forefathers. No more sumptuous sound exists than the mysterious and grandiose sonorities of Giovanni Gabrieli's Canzona Quarti Toni, for three antiphonal choirs of brasses, which was composed for St. Mark's, in Venice, in the late sixteenth century — almost 200 years before Mozart and Beethoven. This work was performed in New York as recently as Dec. 29, 1948, at a concert given by the New York Wind Ensemble. The ensemble also played a fine example of the tower music of the seventeenth century, Johann Pezel's Hora Decima. The performance of the original instrumentation of Bach's Brandenburg Concertos has done much to reveal to modern listeners the beauties of later baroque writing for wind and brass instruments.

OUTDOOR music, to most people, today means either band concerts or summer symphony concerts, at which music never intended to be played under outdoor acoustical conditions is borrowed from the winter repertoire. But in eighteenth-century Europe outdoor music meant a variety of things — beautiful divertimentos, serenades, and other works, many of them cunningly calculated to sound their best when heard from a distance. Mozart enjoyed a delightful surprise on his name-day in 1781. He wrote to his father: "In the night, about 11 o'clock, I heard a *Nacht Musik* played by two clarinets, two horns, and two bassoons—and furthermore of my own composition." It was his Serenade, K. 375, which he had composed for the festival of St. Theresa (Oct. 15). He later added two oboes to the instruments, in July, 1782.


SERENADE № 12

. für 2 Oboen, 2 Clarinetten, 2 Hörner und 2 Fagotte

Mozarts Werke. Serie 0. № 14.

von

W. A. MOZART.

Köch. Verz. № 388.

Allegro.

Oboe I.

Oboe II.

Clarinetto I in Al.

Clarinetto II in B.

Corni in Es.

Fagotto I.

Fagotto II.

Allegro.

Haydn also was a fertile composer of music for woodwinds and brasses. Everyone is familiar with the theme from a Feldpartita used by Brahms in his Variations on a Theme by Haydn. But few have heard more than one or two of Haydn's woodwind chamber works, if that many, in their lives. Equally productive were the hundreds of forgotten composers of that age. Music for the table, music for state processions, music for wedding feasts, music for a score of other occasions poured from their pens.

The modern listener who marvels at the fearsome horn parts in the scores of Strauss and Mahler and the prodigies Ravel asks of the woodwind players is liable to assume that earlier masters could write only simple parts for the instruments, before the mechanical improvements that began in the eighteenth century and extended through the nineteenth made a vastly wider scope of technique possible. This is only partly true. As early as 1607, Monteverdi was experimenting with the natural trumpet. The score of his opera Orfeo, as Cecil Forsyth points out, contains parts for five trumpets, clarino, quinto, alto e basso, vulgano, and basso. However, most operas of that century relied mainly on the harpsichord and strings, avoiding much experimentation with winds and brasses.

Handel and Bach wrote extremely virtuosic trumpet parts, which still make players tremble in their boots. They used two crooks, those in C and D. The crooks were a set of coiled brass tubes of varying lengths, which could be inserted into the main length of tubing to enable the player to perform in different keys. Fifteen different crooks were used for trumpets and horns of Beethoven's day. As music demanded increasing chromatic modulation and melodic flexibility the invention of the modern valve instruments opened new realms to composers. Yet the concertos and chamber works of Bach, Mozart and Beethoven still offer brass and wind players the most severe test of their artistry.

NO ONE has ever scored for winds and brasses more sensitively than Mozart. His prodigious contrapuntal technique enabled him to conceive almost every pos-

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Six European opera singers who have not appeared in the United States. Top row, left to right: Julius Patzak, Viennese tenor; Constance Shacklock, British mezzo-soprano; and Lisa della Casa, Swiss-Italian soprano. Bottom row, left to right: Joan Cross, British soprano; Margherita Carosio, Italian soprano; and Sena Jurinac, Yugoslavian soprano

Eleven European Singers America Has Not Heard

By HAROLD D. ROSENTHAL

BECAUSE Mattia Battistini easily became seasick and thus had an aversion to crossing the Atlantic, American audiences never had the opportunity of hearing the great baritone who was known as the Glory of Italy. Today, when the trip across the ocean takes only a few hours by air, Battistini's objection might no longer be valid. Yet even today many European artists, some well established before the second World War and others who belong to the post-war generation, have for one reason or another never sung in the United States. The circumstances governing the appearances of established artists in various parts of the world are peculiar. England, for example, waited until 1929 to hear Rosa Ponselle and until 1930 to hear Beniamino Gigli and Ezio Pinza. And as far as opera is concerned, we have never heard Lucrezia Bori, Geraldine Farrar, Amelita Galli-Curci, and Tito Schipa—to mention only a few. On the other hand, Lotte Lehmann, Frida Leider, and Maria Olszewska were celebrated throughout Europe long before they were heard by American audiences, while such prewar singers as Tiana Lemnitz, Maria Nemeth, and Franz Völker never sang in the United States at all.

I have selected for discussion

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Harold Rosenthal, assistant editor of the English magazine *Opera*, has been appointed archivist of the Covent Garden Royal Opera House, and hopes to build up a collection of programs, prints, photographs, autographed letters, and other memorabilia connected with the artists who have appeared there from 1732 to the present time.

Photographs of Julius Patzak by Ernst Hausknost, of Joan Cross by J. W. Debenham, and of Sena Jurinac by Fayer

American Folk Songs

A forgotten treasure house of our nation's lively past

By BURL IVES

THE historical fact is adequate but bare, and only when that fact is clothed in artistic form is reality recreated. This is one of the great services of art. When we imagine a historical event, how much more vivid our vicarious participation and historical reconstruction can be if a painting, a poem, a description, a song about that time, or of that time, is a part of our equipment. For example, read this factual account of a slight naval skirmish between the British and the Americans during the Revolutionary War:

"The Ranger, an eighteen-gun frigate, captained by John Paul Jones, was quite successful in striking swift blows on English shipping, capturing seamen, burning ships and even taking captive a British twenty-gun man-of-war called The Drake, which the British had sent out for the special mission of handling the Ranger. In 1778 the British sent fleets of four and five ships to do the job, but the Ranger was still able to elude them."

Consider on the other hand the poetic account of a similar escape handed down to us in the form of a ballad. Even in the reading—and how much more so with the musical component added—an incident is enhanced and brought to life, its dramatic and emotional components pointed up, through the report of an alert witness.

YANKEE MAN O' WAR

'Tis of a gallant Yankee ship that
flew the stripes and stars
And the whistling wind from the
West-Nor'west blew through
the pitch-pine spars
With her starboard tacks aboard,
my boys, she hung upon the gale
On an autumn night we raised the
light on the head of old Kinsale.

It was a clear and cloudless night
and the wind blew steady and
strong
As gaily over the sparkling deep
our good ship bowled along:
With the foaming seas beneath her
bow the fiery waves she spread
And bending low her bosom of
snow, she buried her lee cat-head.

There was no talk of short'ning
sail by him who walked the
poop.
And under the press of her pond'ring jib, the boom bent like a
hoop!

And the groaning waterways told
the strain that held her stout
maintack
But he only laughed as he glanced
abaft at a white and silv'ry
track.

The nightly robes our good ship
wore were her own topsails three
Her spanker and her standing jib
. . . the courses being free:
Now lay aloft! my heroes bold,
Let not a moment pass!
And royals and top-gallant sails
were quickly on each mast.

What looms upon our starboard
bow? What hangs upon the
breeze?
'Tis time our good ship hauled her
wind abreast the old saltee's.
For by her ponderous press of sail
and by her escorts four
We saw our morning visitor was a
British man o' war.

Up spake our noble Captain then,
and a shot ahead of us passed...
"Haul snug your flowing courses!
Lay your topsail to the mast!"
Those Englishmen gave three loud
Hurrahs from the deck of their
covered ark,
And we answered back by a solid
broadside from the decks of our
patriot bark.

"Out booms! Out booms!" our
skipper cried, "Out booms and
give her sheet,"
And the swiftest keel that ever
was launched shot ahead of the
British fleet
And amidst a thundering shower
of shot with the stun'sails hoist
away
Down the North-Channel Paul
Jones did steer just at the break
of day.

There can be no question which of these reports more fully, more colorfully, and more memorably records this escape at sea.

THE United States is a country young in years, and it is possible to examine what was sung in the homes, taverns, drawing rooms and concert halls from colonial times to the present. Such an examination reveals the fact that the entire history of America has a parallel body of songs. In terms of their origin, these songs are roughly divisible into two categories, folk and composed. A study of both categories, while it tends to reveal differences in the musical interests of two different strata of society, nevertheless shows a great deal about the historical period in which they originated or were sung. The songs of folk origin (anonymous songs, usually not recorded in written form) were in ballad form and more frequently dealt with specific events than the composed songs. In discovering what songs were important to the people and significant in terms of events and current emotions, however, the origin of a song is not as revealing as the song itself.



Burl Ives

Colonial America was Dutch and French as well as British, but English early became the common language of all the colonies. The Dutch and French songs of the early settlers gradually lost currency, while the English song tradition persisted. The Pilgrims sang from a little book of songs written for them by their fellow separatist, Henry Ainsworth. The Ainsworth Psalter, published in 1612 in Amsterdam, was for a long time the one hymn book in wide use in New England. The intensity of a song like Confess Jehovah, which was sung in the homes as well as in the churches, reveals much about the Puritan orientation.

Confess Jehovah thankfully
For he is good: for his mercy
Continueth forever.
To God of God confess doe ye
Because his bountiful mercie
Continueth forever.
Unto the Lord of Lords confess
Because his merciful kindness
Continueth forever.
To him that doth himself onely
Things wondrous great: for his
mercy
Continueth forever.

The religious impulse continued to be dominant through the American Revolution. Religious and patriotic songs became one. Such a hymn as Chester, sung both in church and at home, shows the religious fervor with which liberty became endowed.

Let tyrants shake their iron rod
And slavery clank her galling
chains
We'll fear them not, we trust in
God
New England's God forever reigns.

Howe and Burgoyne and Clinton,
too
With Prescott and Cornwallis
join'd
Together plot our overthrow
In one infernal league combined.

When God inspired us for the fight
Their ranks were broke, their lines
were forc'd
Their ships were sheltered in our
sight
Or swiftly driven from our coast.

The foe comes on with haughty
stride
Our troops advance with martial
noise,
Their vet'rans flee before our
youth
And generals yield to beardless
boys.

What grateful offering shall we
bring
What shall we render to the Lord?
Loud hallelujahs let us sing
And praise his name on every
chord.

This hymn, composed by William Billings, shows, like many other hymns of the time, that the colonists felt that God was on their side. Billings, a tanner, spent his life organizing singing schools, composing songs and hymns, and neglecting his business. After the Revolutionary War he was instrumental in establishing country singing schools for adults all over New England. His purpose was to have everybody read music—not just the deacon, as had been customary. Singing congregations became so famous in some cases that hymn books were written for them.

Although other kinds of music were sung in New England, even as late as the Civil War hymns of a topical nature persisted. Songs seeking God's support for their cause were sung by the Abolitionists before and during the Civil War. The so-called Abolitionist Hymn is an outstanding example.

We ask not that the slave should
lie
As lies his master at his ease
Beneath a silken canopy
Or in the shade of blooming trees.

We ask not "eye for eye" that all,
Who forge the chain and ply the
whip,
Should feel their torture: while
the thrall
Should wield the scourge of mastership.

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Burl Ives, American singer of folk songs, has carried the music of the people to the people in recitals, recordings, motion pictures, and radio and television programs. He has appeared in the legitimate theatre in a variety of plays with and without music, ranging from the Theatre Guild production Sing Out Sweet Land and a summer-theater production of Knickerbocker Holiday to a revival of She Stoops to Conquer.

Kirsten Flagstad Returns To the Metropolitan In Tristan und Isolde



Kirsten Flagstad as Isolde, in her return to the Metropolitan Opera

Sedge LeBlang

THE reunion of Kirsten Flagstad with the Metropolitan Opera audience after nearly ten years' absence was one of the gala occasions of the season. When the rise of the curtain on the season's fourth Tristan und Isolde, on Jan. 22, revealed Miss Flagstad on Isolde's couch, a noisy welcome set in, and continued for almost the entire duration of the luckless Thomas Hayward's delivery of the Young Sailor's song. Even after the applause had ceased, a transported young woman interrupted the soprano's opening phrase with the cry, "Welcome back!" At the end of the first act, cheers rent the air, and many members of the audience rose in tribute to her stirring performance. After the final curtain, almost the whole audience remained for call after call, and the applause continued for more than ten minutes. It was in every way a triumphant evening for one of the most popular and most gifted singers the Metropolitan has known.

Miss Flagstad had last sung Isolde in New York on April 12, 1941, in the last of a set of post-season performances. In the decade she has been away from our opera stage, her interpretation has deepened greatly. In her earlier days, no doubt existed that she was a great singer, but a persistent coolness and detachment made it legitimate to question whether, in the fullest sense of the term, she was actually a great artist. This time there could be no doubt whatever. In the first act, the torment and anger of Isolde's spirit, the recollection of a happier past, and finally the sudden access of transcendent love were reflected in tones whose colors and dynamic values were unwontedly varied and apposite. Her acting profited from a new and expressive plastique; moreover she remained continually in character as she never had before, and her movement and gesture were singularly vivid, fluent, and communicative. From a purely musical viewpoint, her singing achieved a legato line that was not characteristic of it a decade ago. With no loss of force in the moments that are properly declamatory in character, she had eliminated the static quality that sometimes used to damage the lyrical phrases, and she carried the melodic impulse along with volatility and impetuousness.

It would be idle, however, to pretend that Miss Flagstad's vocalism was flawless. From time to time, the placement of individual tones clearly was not quite what she had anticipated. Occasional traces of fatigue were noticeable in single notes or in passages in which a full resonance was lacking. But the high notes were all solidly and vibrantly there, including the high C, and the monumental power of the climaxes was as staggering as ever. She also provided an added reward with her lovely mezza voce, which is far warmer and more meaningful than it used to be. The closing F sharp of the Liebestod was one of those tones of heavenly perfection, like Lotte Lehmann's G at the reference to the silver rose near the close of the first act of Der Rosenkavalier, to be cherished in memory always. And from the start to the finish of her role there were countless moments that could not be equalled by any other living soprano. The return of Miss Flagstad greatly enhances the Metropolitan's artistic strength and prestige. Until she came back we could hardly realize fully how great a deprivation her absence had been.

Herbert Janssen, as Kurwenal, and Dezso Ernster, as King Marke, made their seasonal reentries in this performance. Mr. Janssen's voice was not adequate to the demands of his music, but his characterization was experienced and sympathetic. Mr. Ernster was in admirable form, singing richly and acting with dignity and humanity. The others in the cast, all of whom had contributed to the excellence of the season's earlier Tristan performances, were Blanche Thebom, Ramon Vinay, Thomas Hayward, Leslie Chabay, Hugh Thompson, and Lawrence Davidson. Fritz Reiner, wholly in the spirit of the occasion, conducted one of his finest performances at the Metropolitan and one of the most eloquent realizations of the score we have heard in many years.

—CECIL SMITH

Das Rheingold Starts First Ring Cycle At Metropolitan in Three Seasons

THE Metropolitan Opera's first performance since 1947-48 of Wagner's Ring cycle began auspiciously on the afternoon of Jan. 25, with an eloquent performance of Das Rheingold. Fritz Stiedry is conducting two complete series of Wagner's Ring operas this season. Most of the artists in the cast of Das Rheingold appeared in their roles for the first time at the Metropolitan. Hans Hotter's Wotan, a distinguished characterization, was introduced to New York on this occasion. The others who had not been heard at the Metropolitan in their roles were Margaret Harshaw, as Fricka; Erna Berger, as Woglinde; Lucine Amara, as Wellgunde; Jean Madeira (replacing Karin Branzell, who was indisposed), as Erda; Set Svanholm, as Loge; Brian Sullivan, as Froh; Peter Klein, as Mime; and Dezso Ernster, as Fafner. Herbert Graf was again the stage director.

The outstanding merit of the performance was the beautiful playing of the orchestra. Mr. Stiedry and his men kept the music moving at just the right pace, and they brought out countless details of Wagner's miraculous scoring. The brasses were rich in tone quality, well-balanced, and on pitch; the strings were lustrous; and the woodwinds were both expressive and accurate. The tremendous climax at Alberich's dismissal of the Nibelungs was overwhelmingly intense. Even more important, the psychological characterization in the score was sensitively reflected. Majesty, pathos, fear, anger, suspicion, rancor, love —these and myriad other feelings and qualities flashed out as the music unfolded. Mr. Stiedry's approach to Wagner is both subtle and civilized, and he finds a wealth of human meaning in this legend of gods and mythological beings.

Mr. Hotter's Wotan, Mr. Svanholm's Loge, and Gerhard Pechner's Alberich would do honor to any performance of Das Rheingold. From his first appearance, lost in slumber, until his final majestic moment, leading the gods into Valhalla, the Wotan of Mr. Hotter was an imposing figure, radiating power of soul as well as strength of body. Only a great actor could project as much as he did, even in passages where he remained motionless. His voice sounded tired in some passages,

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Two American Twelve-Tone Composers

Milton Babbitt and Ben Weber Represent Opposing Views

By ANTHONY BRUNO

IT is now some 25 years since Arnold Schönberg perfected his twelve-tone theory, crystallizing, in his own way, a trend away from the classical tonic-dominant tonal system and realizing the implication of Wagner's liberated chromaticism. Debussy, earlier in the century, had also developed a system that went beyond traditional notions of harmony. Although the effect of Debussy's sensitivity to color has been far-reaching it has become clear that impressionism does not provide a satisfactory point of departure for further evolution.

Whether or not Schönberg's twelve-tone system is capable of further evolution is still an open question. Atonality, the bridge between Wagnerian chromaticism and the twelve-tone system, was already present in Schönberg's music as early as 1910. Schönberg's contribution, whether in terms of his earlier atonality or his later twelve-tone systematization, was powerful enough to provide the impetus for two other twentieth-century masters—Alban Berg and Anton Webern, his two most important disciples — and since their death its influence has grown to immense proportions. Twelve-tone composers are active in virtually every musical country in Europe as well as in the United States.

IN this country, Schönberg's followers have grouped themselves into two general categories. There are those who limit themselves to rigid adherence to his principles, and there are those who stand on the periphery of the Schönberg orbit, writing in a chromatic style from which tonal implications are not excluded even though they may remain unrealized.

Milton Babbitt and Ben Weber, two of the most significant younger twelve-tone composers in the United States, are in a sense representatives of these two categories. But their individual characteristic methods as composers have ramifications of their own that resist categorization.

Babbitt, one of the most rigorous practitioners of the twelve-tone system, finds appalling the claim, current in some twelve-tone circles, that tonality is dead. He feels that the twelve-tone system is just one way of writing music, and that it involves a drastic narrowing-down of the available means. "When you write twelve-tone music, you're sacrificing an awful lot," he says; but what he has achieved within his self-imposed restrictions make their compensatory discipline well worth the sacrifice.

Weber simply prefers to do without tonality, and does not feel any great loss—perhaps because in his twelve-tone music he employs such devices and forms as recurrence of themes, recapitulation, sonata, and canon, which he admits borrowing from tonal operations. Asked if he thinks tonality is dead, he seems quite unconcerned. "I'm not interested in working in it," he says, "because I don't think I would write very interestingly in it." However, Weber does not care if the listener hears tonal implications in his music. Someone once suggested to him that, twelve-tone technique or no twelve-tone technique, the first movement of a piece of his actually ended in D minor. The composer was not disturbed. He felt that he could have avoided the inference by raising the final chord half a tone, but that this would have prejudiced the meaning of the next movement. He did nothing about it.

CONFRONTED with the same problem, Babbitt would undoubtedly have done something about it. That he would be so confronted, however, is highly unlikely, since his methods of composition are such that a situation of this nature could not logically arise. "I believe in cerebral music," he says, "and I never choose a note unless I know why I want it there." He feels, too, that "twelve-tone music must be listened to in its own terms," adding with firm conviction, "but the music must establish its own terms very clearly."

This is perhaps the key to Babbitt's music. In his zeal to establish his own twelve-tone terms very clearly he has adopted a system of composition in which the use of the twelve-tone "set" (the term he invariably employs instead of the commonly accepted term, "row") is rigorous in the extreme. Vertically, twelve different tones always come in succession in his music; and, horizontally, too, in any given voice, the twelve tones must be consecutive.

This procedure differs radically from Weber's. For Weber stays closer to the methods of Schönberg, who breaks up the row into smaller segments that can operate as separate elements functioning concurrently with a complete statement of the row. While Weber uses this procedure, his methods differ from Schönberg's in that he may reiterate a segment several times before presenting the remainder of the row, whereas the Schönbergian principle requires that the twelve tones must always occur consecutively in the arrangement of the original series (or the inverted, retrograde, or retrograde-inverted forms, or their transpositions) in their horizontal or vertical successions.

IN the simplest terms, the procedures of the three composers with regard to the succession of tones are as follows. Babbitt maintains strictly the succession of tones both in the vertical and horizontal dimensions; Schönberg is strict in the application of his principle in at least one dimension; Weber does not necessarily adhere to the tone-row principle in either dimensions.

"I rely on intuitive things very much in my music," Weber says. "I feel that people respond more readily to intuitive things." And, of course, the restrictions imposed by rigid adherence to the arbitrary arrangement of the twelve chromatic tones is a "theoretic thing." "I have a much more romantic temperament myself," he says. "I tend to use the twelve-tone row melodically, and my rhythms are determined by my melody."

Here is a crucial difference between Babbitt's and Weber's musical concepts. For Babbitt never thinks of the set "as a thematic thing." To him it is "a purely structural thing." He believes, too, that in his twelve-tone music "we can structuralize rhythm as we cannot in tonality. The great achievement and the compensation for sacrificing tonality is rhythmic independence." He believes further that "the operations of the twelve-tone set—retrogression, inversion, etc.—can also be applied to duration," that is, to rhythmic values. A far cry, this, from the "rhythms determined by melody" of Weber.

WITH regard to dynamics, which are of integral importance in his aesthetic, Babbitt's point of view again differs radically from Weber's. To Weber, "dynamics are expressions of dramatic intensity," and he employs them in a way that any other composer, tonal or twelve-tone, might. But for Babbitt, "dynamics are an absolutely organic part of the piece"—a statement that need offer no basic contrast to Weber's, except for what Babbitt means by "organic." Babbitt is speaking here of detail as a part of the formal structure but not necessarily as a part of the emotional content. His use of dynamics has analogies to the process of segmentation the row undergoes in twelve-tone music.

In other words, Babbitt will apply particular expression marks to differentiate certain segments of his "set." A single note marked very loud may be followed by another note marked very soft. More often this contrast in loudness is applied to successive groups of three or four notes. This is one means of giving absolute independence to the notes, freeing them from more than just their tonal bonds. Another means Babbitt employs is to place one note very high and the next one very low. This is part of his process of "establishing the [twelve-tone] terms very clearly." It is also a means of working from fragments to larger units—a procedure he feels he developed from his examination of the works of Anton von Webern, who "first made me aware of the possibilities of a really autonomous music that doesn't depend upon analogies with tonal music."

To Weber, "Webern's music is fairly new," and so has exerted no influence on him. In his early student days he had been "attracted by the sounds of Schönberg," but he was "more attracted to Berg." In those days he borrowed Berg's Wozzeck from the public library and analyzed it over a period of six months. Since then, Weber's devotion to Berg has not wavered.

Babbitt, on the other hand, does not feel that he has "learned anything (in specifically twelve-tone terms) from Berg." Nor does Schönberg seem to have had any specific influence upon him, although, as he says, "it had to be Schönberg—there quite probably would not have been anything without him." But, he feels, "Schönberg has not totally realized the implications of his own system. Schönberg always uses a very specific type of set, and goes into forms—sonatas, rondos, by him so designated."

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Gustav Mahler

"My music is living music"

By Abraham Skulsky

AT THE turn of the present century, when it became apparent that romantic aesthetics and materials were rapidly exhausting themselves, Gustav Mahler was one of the composers who most strikingly announced the beginning of a new era in music. Today, although his influence on contemporary music has been important, his music has reached only a limited number of musicians; for those in the Latin countries he scarcely seems to have a place in musical history at all. Even though it may be true that Mahler's intentions were more significant than his realization of them, his contributions are too valuable to be ignored.

Mahler lived in a transitional period in the evolution of music. The span of his creative activity — less than 25 years — extends from Wagner's death through the period that saw the rise of the Russian nationalist school and the French impressionists, to the appearance of Arnold Schönberg's atonal opera Erwartung and Igor Stravinsky's Petrouchka. Mahler was a renowned conductor as well as a composer. The years in which he served as musical director of the Vienna Staatsoper are still remembered as one of the glorious epochs in the history of that opera house. Mahler's repertory as an operatic and symphonic conductor was very large. It ranged from Haydn to his contemporaries Strauss and Bruckner, and included the Mozart and Gluck operas as well as most of the major operas composed in the nineteenth century. Through his concentration on these scores he assimilated a whole century of music, and this assimilation is reflected in his own compositions. Besides possessing elements of significance for the future, Mahler's music retains important links with the past that make him, despite the innovative features of his style, a true romantic. Elements related to past, present, and future appear simultaneously in Mahler's works, rather than progressively, as with composers in whose music the link with the past appears only at the start of their careers, and constitutes only a preparatory element. For Mahler's affinity with Mozart, Beethoven, and Schubert is apparent in almost every one of his works. I should go as far as to call this affinity a part of the very structures of the works.

THE originality of his music, with all its excellences and its defects, derives from the simultaneous presence in single works and even single movements of elements from the past, characteristic of Mahler's own personal romanticism, and advanced elements, which presage many features of the music of our own time. This complex of elements revealing themselves simultaneously is already noticeable in the First Symphony, and at least partly accounts for the near-shapelessness of all of Mahler's symphonies.

Mahler's bond with the past is apparent chiefly in his melodic material, which often comes directly from Schubert. As with Schubert, his melody is based on the lied. Its character is not symphonic and is therefore not really appropriate for symphonic development of the classical kind. But whereas Schubert employs a wholly harmonic type of development Mahler borrows the linear writing of Beethoven's last quartets and thus makes large developments of materials not wholly suited to the purpose. Mahler was the first later composer to understand fully the third period of Beethoven's creative process, and by replacing the vertical way of writing by a horizontal one Mahler laid the foundation of contemporary twelve-tone music. The linear factor is also the most significant difference between Mahler and Bruckner. Bruckner's melodic materials came from the same sources as Mahler's, but Bruckner develops his themes in a prevailingly harmonic language and with a predominantly Wagnerian sound. Mahler was behind his time in his use of materials that are primarily diatonic, and ahead of his time in the way in which he developed them.



THE orchestral sound of Mahler's music indicates a similar connection with the past — with Berlioz. Although there might seem, on the surface, to be little resemblance between the sounds produced by the Berlioz orchestra and those produced by the Mahler orchestra, the difference actually lies chiefly in the two composers' contrasting attitudes toward harmonic materials. Berlioz is bound by a strictly harmonic process; Mahler is not. Free to develop the sound of individual instruments in a melodic and contrapuntal way, Mahler arrived at entirely new combinations of sounds that have come to be the basis of contemporary orchestral sound. Yet the aims of Berlioz and Mahler were almost identical. Both looked for clarity of sound and achieved it by using the instruments to the full extent of their possibilities and by avoiding the excessive use of the bass pedal points so common with other romantic composers.

Mahler expressed his view on this subject in one of the letters published by Alma Mahler Werfel:

"Orchestration serves to express distinctly that which one has to say and not to obtain sonorous effects. The advantage in orchestration that I believe I have over contemporary composers and those of the past is summed up in the one word — clarity. The condition imposed, for which I endeavour to use all the means in my power, is that all should reach the listener as I hear it myself. Each instrument should be employed in its proper place and in its own province. I go even so far, for example, as to give all my expressive and singing passages on the E strong, and the plaintive and sonorous sounds on the G string. Never do I employ the medium strings for passionate expressions, as these have not a deep enough sound. They are all the better in their own place for passages that are soft, veiled and mysterious. One must not have illusions on these things. I have learnt much from Verdi as to orchestration."

Mahler's naming of Verdi as a source of his orchestral methods naturally brings to mind the Italian composer's links with Berlioz, for the orchestra of Otello or Falstaff stems directly from Berlioz.

IT should be emphasized that the elements from the past in Mahler's music are not copies or reminiscences of earlier composers. Although Mahler makes use of Schubertian or Beethovenian materials, he makes them undergo a metamorphosis, and adds to them other elements of his own. This process is not like Stravinsky's use of materials by other composers; Stravinsky employs them in a conscious, deliberate manner, while Mahler's transformation of materials used by others never appears to have been done consciously.

An example of Mahler's procedure may be found in the first movement of the Fourth Symphony. The two main themes are essentially Schubertian, and the harmonic treatment at the beginning is reminiscent of Haydn. In the course of this movement, the themes undergo changes that in many ways prefigure contemporary techniques of development. They are used in reverse form, or broken into sections and superposed; occasionally Mahler enlarges an interval in one theme or the other, giving it thus a personal romantic flavor. The orchestration likewise progresses from the simplicity of the beginning to greater and greater complexity. One entire section might even be called impressionistic in atmosphere, when over a pedal point of piccolo and basses the flute plays a serene melody; the first bar of this melody is then developed in dissonant fashion, with high notes in the

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Former music critic of the Brussels newspaper *De Spectator* and co-founder of *Les Cahiers de Musique*, Abraham Skulsky transferred his activity from Belgium to New York two years ago, and since then has been a frequent contributor to Musical America.



Loulen

The New American Organ

By ALLEN HUGHES

IN THEIR The Bach Reader, Hans David and Arthur Mendel include several of Johann Sebastian Bach's reports on the merits and defects of organs he was hired to examine before they were accepted by the churches that had ordered them. In the same volume, a translation of a letter from Carl Philipp Emanuel Bach, about his father, to Johann Forkel, the elder Bach's first biographer, contains the following statements: "No one has ever tried out organs so severely and yet at the same time honestly as he. He understood the whole building of organs in the highest degree."

One can only wonder what old Bach's severe and honest opinions might have been if he had been engaged to inspect some of the American instruments called organs in 1950, the bicentennial of his death. Perhaps he would have been confused by the indiscriminate assignment of the name to instruments with and without pipes, used indiscriminately in churches, concert halls, theatres, skating rinks, and cocktail lounges. More probably he would have reported that the pipeless instruments were not organs at all, and that many of the instruments with pipes were illegitimate descendants of a once distinguished family. It would be encouraging to believe, however, that he would have found in some of our instruments evidence of a growing purity in the blood stream of the American branch of the organ family. For we are unquestionably in the midst of a renaissance in the art of organ building.

THE seeds of this organ-building renaissance were planted in the United States about twenty years ago, when a few perceptive organists and organ builders, sated with the excesses of the romantic organ, began to look for a way of improving their instrument. Albert Schweitzer had already pointed out the disparity between the typical modern organ and the instrument for which Bach's works were composed; he had further insisted that the Bach works sounded better on 200-year-old instruments than on those of later vintage. Interest in pre-romantic music and its performance was being stimulated by intensive musicological researches. Even contemporary composers were reaching back into the centuries to find models for their compositions. The dissatisfied American organists and builders found inspiration in the baroque organ. After becoming convinced of the soundness of Schweitzer's position they made the first moves that, within two decades, were to lead to nothing less than a revolution in the fields of organ building and organ playing in America.

The revolution is still in progress and is steadily gaining ground, for while the forces of reaction still hold a numerical advantage over those of the reformers their influence is waning rapidly. The battle has raged chiefly among organists, since few other musicians have enough interest in the organ or its literature to care one way or the other. The intensity of the struggle within the organ profession is manifest in the leading American organ journals, The Diapason and The American Organist. In pointed advertisements, strongly-worded articles, and impassioned letters to the editors, in reviews of recitals, recordings, and new music, and in editorials, testimony can be found of violent differences of opinion among organists and builders as to what an organ should sound like and how it should be played. The opposing camps have come to be known generally, though not quite accurately, as the purists and the romanticists.

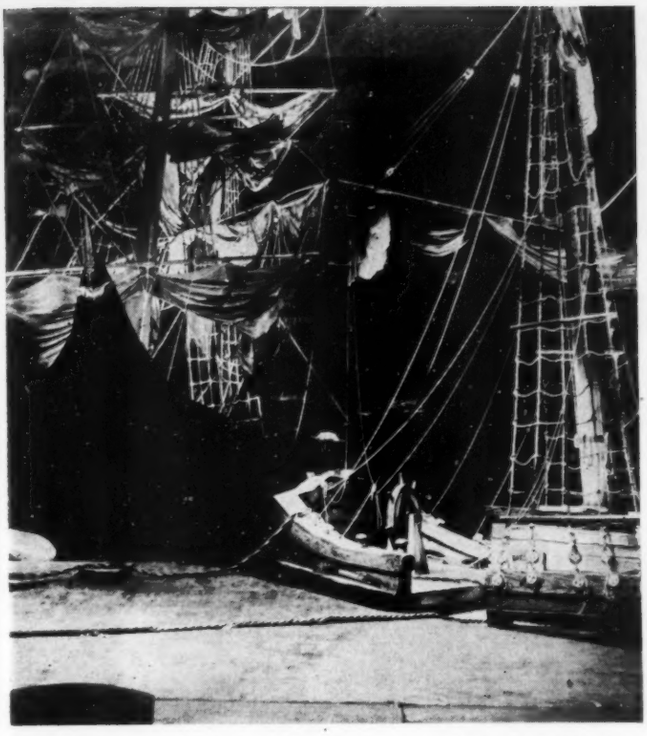
THE romanticists—the majority of American organists — still tend to base their final evaluation of an organ on the extent to which it can be made to behave and sound like an orchestra. This standard was perhaps valid several decades ago, before the advent of the phonograph and the radio and the multiplication of symphony orchestras throughout the country. At that time the chief function of the organ, aside from serving as a source of music for church services, was to reproduce orchestral music through transcriptions. Today the usefulness of such transcriptions has vanished, but the love of many organists for the instruments that went with them has not. These performers still strive to achieve textures and nuances that are natural for the orchestra but alien to the inherent nature of the organ. They still demand organ stops that sound like orchestral strings, oboes, bassoons, and French horns, and they delight in chimes and harp effects. To these orchestral imitations they want added fluttering and saccharine celeste stops, with which they may lose themselves in sentimental reveries. The final requirement is that this conglomerate collection of tonal resources be controlled by a mechanism of unbelievable complexity—the modern console.

The purists, forming their theories from study of baroque organs that existed long before the modern orchestra, want the instrument to be restored to its original state of noble individuality. They feel that the organ suffered a long and degrading decline in the nineteenth and early twentieth centuries, and that its true character was virtually obliterated for several generations. In contrast to the emphasis of the romantic organ on individual solo stops and effects, the emphasis in the baroque organ of the seventeenth and eighteenth centuries was on an effective ensemble tone, produced when several related stops were employed simultaneously. Each keyboard, or manual had a specific function, and its stops combined with each other to produce a homogeneous chorus which contrasted with the choruses of the other manuals. Individual stops were judged first of all by their usefulness in their respective choruses and only secondarily by their ability to function independently.

THE ensemble tone of the baroque organ was clear, brilliant, and incisive. These qualities were not produced by the combination of several stops at unison pitch alone, but rather by the reinforcement of one or more stops sounding unison pitch with other stops that sounded pitches drawn from the overtone series. The number and variety of off-unison stops depended more or less on the size of the instrument. Some of these off-unison reinforcements were available as separate stops; these were known as mutations. Others were grouped together and controlled by one stop-knob; these were known as mixtures. In the full ensemble all were used together. Solo voices were created by the selective combination of one or more unison stops with one or more

(Continued on page 158)

Munich Works to Rebuild Musical Life of Bavaria



Photographs by Rudolf Betz

A scene from the new production at Munich of Wagner's Der Fliegende Holländer. Helmut Jürgens designed the sets

By VIRGINIA PLEASANTS

THE musical life of Munich today provides a sharp contrast to the desolate picture of 1945. One of the most bombed cities in Germany, Munich has been forced to start literally from scratch to build orchestras, choruses, and an opera company from whatever people and equipment it could find. Since many concert halls were damaged, finding places in which to give concerts has been a problem in itself. Three auditoriums in which concerts formerly took place are gone — the Tonhalle, the Odeonsalle, and the small hall in the Bayerische Hof where chamber-music programs and solo recitals were given. The Residenz Theater, where only Mozart operas were heard, and the National Theatre, which houses the regular opera repertoire, no longer exist. Musicians have been subject to the de-Nazification process, and working groups have been formed only when political circumstances have permitted.

Yet three orchestras are functioning in Munich in 1950—the Munich Philharmonic, the Bavarian State Opera Orchestra, and the Bavarian Radio Orchestra. There are two choruses—the Bavarian Radio Chorus and the Opera Chorus—and several chamber groups. A regular repertoire of operas is given at the Prinzregenten Theater, formerly used only for Wagner's works. A typical list of operettas is given at the Gärtnerplatz Theater. The schedule of solo recitals is extensive, though only a few foreign artists are included in it. The winter season now runs from October through May. In 1950 the traditional July opera festival was resumed, and the revival of the Bayreuth Festival in the summer of 1951 will re-establish another important feature of Bavarian musical life.

The Prinzregenten Theater, where all opera performances are now given, was modelled after the Bayreuth Festspielhaus, but unfortunately it does not have the same fine acoustics, partly because the orchestra pit is uncovered, and partly because the building is not constructed entirely of wood.

A HUNGARIAN who spent the war years in Switzerland, Georg Solti came to Munich in 1946 as general director of the opera. His task was not easy, and much of the success of the last few years is the result of his untiring efforts in the days when food and heat were still the preoccupying problems. Mr. Solti still conducts a good many performances, but he now shares the conductor's stand with Robert Heger, Eugen Jochum, Hans Knappertsbusch, and others. The staff of singers is good; several of the leading members of the company are young artists who have won their reputations in the past five years.

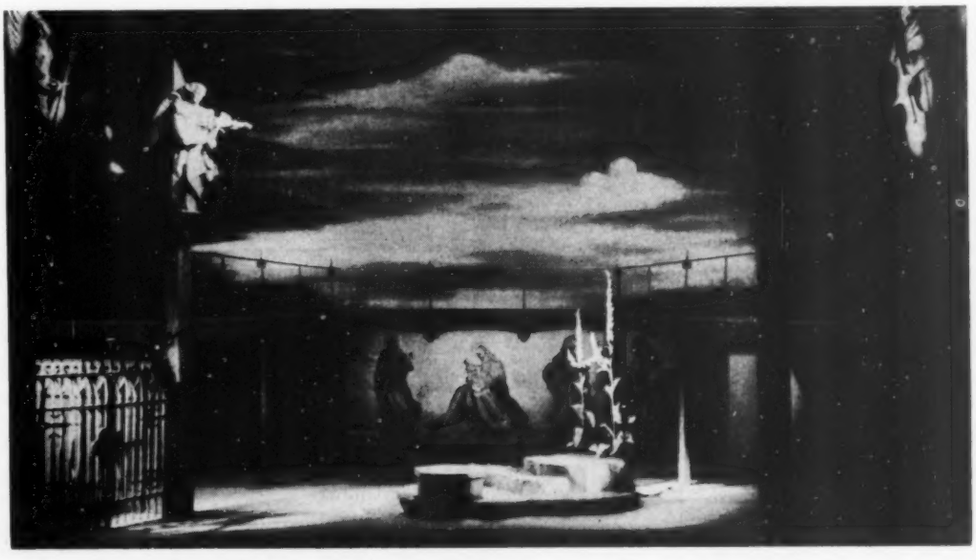
The repertory is brightened by premieres and by new productions of old works. The new operas in 1950-51 include Carl Orff's Antigonae, Karl Amadeus Hartmann's Des Simplicius Simplicissimus, and Gian-Carlo Menotti's The Consul, possibly with the composer on hand to stage it. Fresh productions are scheduled of Wagner's Der Fliegende Holländer, and Siegfried; Verdi's Un Ballo in Maschera; Weinberger's Schwanda der Dudelsackpfeiffer; Mozart's Così Fan Tutte; and Offenbach's The Tales of Hoffmann. Ballet novelties are Kodály's Dances of Galanta and Boris Blacher's Hamlet, and perhaps also Prokofieff's The Prodigal Son and Tcherepnin's Der Teufel und der fahrend Schüler. As a rule the quality of the performances is high. The orchestra is the weakest part of the company, but it is unfair to judge it without hearing it here in a covered pit—or, better still, in another house altogether.

In the field of operetta, Munich must take second place to its neighbor Vienna. The magic touch is missing in the performances given at the Gärtnerplatz Theater.

ORCHESTRA concerts, oratorios, and concert performances of stage works are presented in the two remaining large halls—the Aula at the University of Munich, which seats about 1,200; and the Congress Hall of the Deutsches Museum, which seats about 2,500. Neither is ideal for music, but these are the only auditoriums adequate for an audience of any size. The Sophiensaal and the Goethesaal are used for recitals.

American occupation has brought a new element into the musical life of Munich in the past three years. The Amerika Haus brings American compositions before the public, and provides some notion of musical activities in the United States by means of recordings, books, and periodicals. Musical programs are given twice a week in the 700-seat auditorium. The performers may be either American or European, but in every case American works are included in the program. Critics are invited to attend. Recorded concerts are played three times a week in a smaller room, where

(Continued on page 182)



Hindemith's Mathis der Maler recently entered the repertoire of the opera company at Munich. It was conducted by Georg Solti, who became the general director in 1946

An American-born concert pianist, Virginia Pleasants now makes her headquarters in Munich, where her husband, Henry Pleasants, holds a supervisory position in cultural affairs with the Army of Occupation. Mrs. Pleasants' recordings of two Haydn piano sonatas were recently released in this country by the Haydn Society.



Nora Kaye as the heroine of Pillar of Fire

American Ballet

As it Looks to Europe

By A. V. COTON

NINETEEN-FIFTY was the peak year for American ballet ouside America. The New York City Ballet and Ballet Theatre both appeared in London, and Ballet Theatre also visited seven other countries in a tour of Western Europe. A company headed by Ruth Page, Bentley Stone, and José Limón gave a Paris season in May. In June, Martha Graham appeared there, but her season was curtailed, and her projected trip to London cancelled, because of an accident to her leg on her opening night in Paris.

In 1946, Ballet Theatre had paid its first visit to London, with an impressive list of American ballets and American dancers; and Katherine Dunham and her company enjoyed a tremendous success in London in 1948. Much that is best in modern American ballet has thus been shown to London audiences since the end of the war, and some, at last, has also been seen in Paris. This is an important moment in the history of American theatre dance, for never before has so wide a representation of it been seen abroad.

The transatlantic traffic in dancers and dance ideas has never been entirely a one-way flow. Several American pioneers of the past sixty years — Loie Fuller, Maud Allen, Isadora Duncan and Ruth St. Denis — showed their work in the cities of Western Europe. Diaghileff, Pavlova, and De Basil, it is true, all took companies to the United States; but when dance in England and America was being revitalized during the 1930s, partly through the delayed action of the Diaghileff renaissance, two American companies—Ted Shawn's all-male group and Catherine Littlefield's Philadelphia Ballet—were seen in London and Paris before any English company went abroad.

AN ANALYSIS of English and French audience reactions to new American ballets and dancers may point to the qualities of style and expression that give American dance art its unique significance. No kind of art can really be compared with a different kind of art —we cannot assess music by scaling its values in terms of painting, for instance—nor should we try to assess different form of the same kind of art by comparing them. Who can say that Mozart is a greater composer than Bach, or that Pushkin is a greater poet than Shakespeare? We do the cause of theatre dance no good by making direct comparisons of ballets of different nations, races, or cultures. A good work of dancing, like a good work of drama or a well-wrought piece of music, is primarily an expression of its creator's personality. It will incorporate the impact on his personality of the morality, myths, legends, and racial philosophy of the culture to which he belongs. A good American ballet differs fundamentally from a good French, English, or Italian ballet because it is an *American* expression of a dance idea, carried out by American artists within the conventions of the modern American theatre.

When we watch a ballet company of foreign origin the marvel is not that we find so much that is understandable, meaningful, or enjoyable, but that we find anything, at all to understand. For even ballet, although it is obstructed by no language barrier and although it is taught everywhere by the same basic method, is in each country a means of expressing ideas that occur to creative artists native to (or very long resident in) that country. The extent to which a ballet reveals its meaning to an alien audience is partly a matter of luck. But whenever there is a good deal of exchange of ideas between two races or cultures there will also be a good deal of understanding of each other's kinds of art.

Because the same language is spoken in England and the United States it is widely assumed—certainly it is in England—that we are very similar peoples with nearly identical beliefs and ideologies. The English journalistic cliché "our American cousins" illustrates this assumption, and may possibly be a cause of misunderstanding between our two nations. The truth is, however, that the more we study social organization, folklore, popular morality, and contemporary mythology, the more we realize how different an American is from an Englishman.

AS CROSS-SECTIONS of the American, French and English publics, the ballet audiences in New York, Paris and London are, in my experience, equally representative of the theatre-going public in each nation. In general the social background—economic and cultural—is about the same in any one of these cities as that of the people paying approximately the same price for seats in the other two. But the expectations and responses are widely different in the three cities. The New York public likes novelties, wants to see brilliance in the dancing, expects a high standard of musicianship and stagecraft, and does not care to see the same ballets too often; it applauds generously and instantaneously when anything pleases it. The Paris public admires classical style, is suspicious of story-ballets (except fantasies), reacts quickly against anything that offends *le bon goût*, applauds quickly but not excessively when it is pleased, and shows violent disapproval of performances that are an offense against its notions of propriety and taste. The London public has a strong feeling for the old and the traditional, admires good classical style, will see old ballets hundreds of times for the pleasure of watching old dancers improving in their roles or new dancers essaying them, yet welcomes new ideas and new stories of all kinds; it rarely makes violent demonstrations of like or dislike; it is seldom critical of indifferent music or staging, but it protests quickly if a performance drops below a certain standard.

It is obvious that each public

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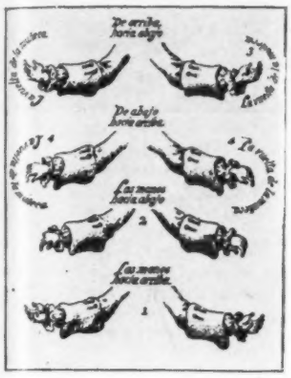


Fancy Free, in the Ballet Theatre production

A. V. Coton is a leading English dance critic, the author of a definitive book on the Jooss Ballet and a contributor to many newspapers and magazines, among them, on several occasions, MUSICAL AMERICA.



These drawings by Pierre Rameau for his The Dancing Master, published in 1725, show the five positions of the feet that are now the basis of classical ballet; wrist and elbow movements; and partners' positions for a minuet step and just before an initial bow





A Basic Dance Library

By SALLY KAMIN





MAN may have danced before he spoke. Surely he danced before the invention of the printing press and the publication of books. The carvings on the walls of caves bear witness that primitive man danced. The historians of his time (perhaps even the dancers themselves) recorded their dancing on the walls, and archeologists in our time have brought these records to light.

Since the invention of the printing press, dancers and authors have given verbal as well as pictorial records of the dance. Anyone concerned with the dance, whether as an occasional spectator at performances, as a historian, or as an amateur or professional performer, can find innumerable accounts of dances of many times and places, ranging from the flowery enthusiasm of a young swain enamored of a ballerina or court dancer or the observations of a roving explorer who chanced upon the people of a primitive society in dance-worship of their gods to the carefully detailed and dilineated instructions of Enrico Cecchetti in his manual of classical (ballet) dancing.

Sally Kamin and her husband, Martin Kamin, are proprietors of the Kamin Book Shop in New York, the country's largest store dealing exclusively in books relating to the dance, and publishers of a number of significant dance books.

Those who are interested in the dance must be grateful to Johann Gutenberg for his invention of moving type and the printing press in 1451, for otherwise we should not know Athenaeus' pre-Gutenberg, five-volume Banquet des Savans, containing much information on classic Greek dances and spectacles, which was ultimately translated into French and printed in 1791 by Levebure de Villebrune.

OTHER early books containing source material on the dance are Jacques Bonnet's Histoire Générale de la Dance, Sacre et Profane, Ses Progrès & Ses Révolutions, Depuis Son Origine Jusqu'au Présent, a general history of dance from the time of the ancient Egyptians to 1724, when it was published; and James George Fraser's The Golden Bough, first published in London in 1927, a treasure trove of material on dance as it relates to religion in earlier cultures. Researchers in the next century will have an easier time than we have when we seek to investigate the past, for twentieth-century authors have provided a complete and informed record of the dance in our own times. Today, Arnold Haskell, André Levinson, Ted Shawn, John Martin, Lincoln Kirstein, Edwin Denby, and Sacheverell Sitwell are leaving a legacy of intelligent, thoroughgoing criticism and reportage.

Dance today has in fact become not only an art for performers and audiences but also an inspiration to writers and a stimulus to publishers. In every country there is a thriving business in books on the dance—not only on its current manifestations, but on its historical and ethnological aspects as well. Translations of important books are being provided in many languages, and reprints of long-forgotten works are being issued in increasing numbers, as publishers and booksellers strive to keep abreast of the mounting eagerness of a large public for knowledge of the dance.

The literature about the dance is as varied and many-faceted as the dance field itself. It ranges intellectually from sophomoric rhapsodizings over a ballerina's ankle to philosophical tomes on the function of dance in society. Whatever the reader's interest and expertness may be, there is always a book to fill his needs. Works on history and criticism; the art of the dance in general; folk, national, regional and ethnological dances; ballet; modern dance; mime and pantomime; masques; costumes and décor, as well as a myriad souvenir program books and monographs relating to the dance companies that have appeared through the world, are all available to devotees of the dance.

WHERE does one begin to assemble a collection of books on the dance? When there are so many books, how can one choose a single introductory volume? Here are four I would be inclined to suggest for the inquiring newcomer:

Lincoln Kirstein's Dance: A Short History of Classical Dance, published in 1935, is an excellent introduction to the history of the dance. In addition to a carefully considered chronological account of the development of the dance art, it contains excellent bibliographies appended to each chapter throughout the book, and a calendar of important events in theatrical dance. It is an admirable tool for the beginner and a ready reference for the more erudite reader.

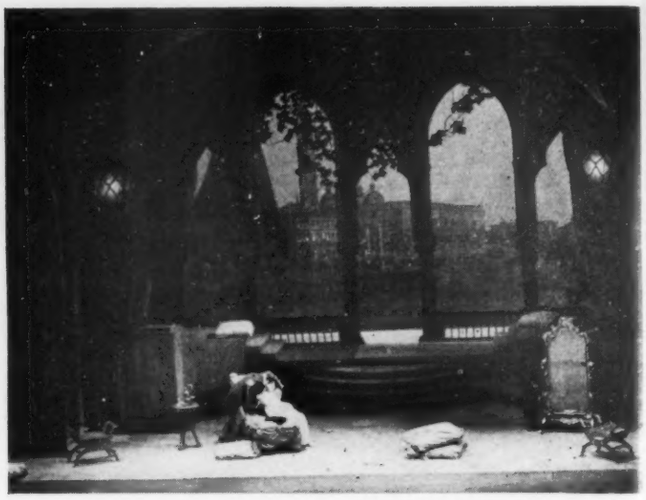
Gaston Vuillier's La Danse, A History of Dancing from Earliest Days to our Own Times, first published in Paris in 1898, is available in an English translation. Its 24 full-page and 409 smaller illustrations and the author's grasp of movement techniques make it a valuable possession for profes-

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Ben Mancuso

The prologue of The Tales of Hoffmann—Luther's tavern—as staged by the New York City Opera at the City Center



The Venetian scene, which Hans Busch believes should be the third act, in the 1943 revival at the Metropolitan

The Tales of Hoffmann

An opera whose traditions have destroyed its point

By HANS BUSCH

WHEN Indiana University invited me to stage a production of Offenbach's The Tales of Hoffmann in the spring of 1943—the occasion that marked the beginning of the university's opera department—I sought to cleanse this masterwork of many of the traditions that have distorted its genuine character ever since the Paris premiere, in 1881. The Indiana University production was influenced by the thorough research of the Swiss musicologist Otto Maag, who had told me of his findings years earlier. So far only a very small number of European theatres have paid any attention to Maag's discoveries, and, in America, the Indiana performance was the first and until this day remains the only production in which The Tales of Hoffmann has been staged according to the intention of its creators.

On May 18, 1879, a few months before his death (which occurred before the premiere of The Tales of Hoffmann) Offenbach introduced considerable sections of his work to some friends and impresarios in a Paris salon. A journalist attending this concert reported that the Muse, supposed to be disguised as the student Nicklausse, is the real deus ex machina in the opera; and that Mme. Lhéritier had been an excellent performer of both roles, the Muse and Nicklausse. It seems incredible that the unmistakable intentions of the composer and his librettist, Jules Barbier, reflected in this report are so seldom recognized. This negligence is particularly striking in view of the fact that the mezzo-soprano part of the student Nicklausse in itself seems out of place, and has therefore often been given to a man.

THE now-popular version of the opera, published after its Berlin performance in 1905, is a careless edition of the original—an edition for which the authentic libretto was not consulted. For even in the original libretto, printed after the Paris premiere, in which the entire Giulietta act was cut out, the author's intentions can be clearly recognized. The Muse appears in the prologue, after the chorus of the Ghosts of Beer and Wine. In verses apparently intended for a *mélodrame*, the Muse declares that she is in love with Hoffmann, whom she has already saved from three amorous entanglements. Now, with the assistance of the Ghosts of Beer and Wine, she wishes also to free him from the spell of the prima donna Stella and restore him forever to his poetic vocation.

In the drama by Barbier and Carré, from which Barbier drew the libretto, precise instructions are given regarding the identity of the Muse and Nicklausse: After her initial verses, the Muse —in full view of the audience —is to change into the student Nicklausse. Having protected Hoffmann in all his adventures in her guise as Nicklausse, the Muse appears again in the epilogue, when the poet recognizes her as his "only faithful friend." Hoffmann, who has been lying drunk on the floor, rises and promises to belong to the Muse alone from now on. Thus the authors clearly expressed their intention of seeing Hoffmann restored to his poetic mission in the end. But presentations of the opera usually end in the triumph of resignation and evil, with a frustrated drunkard on the floor. Without an appearance of the Muse in the prologue, her *mélodrame* in the epilogue makes little sense, and has therefore usually been cut. Her identity with Nicklausse is the only explanation for the student's presence, and this identity gives the entire plot a far more profound and poetic meaning.

IN the prologue of the production given at Indiana University, the Muse appears, in a large barrel in Luther's cellar, while Hoffmann—so she says—admires his latest love, Stella, who is singing Donna Anna in a performance of Mozart's Don Giovanni being given in a theatre adjoining the cellar. In a very free English rendering, by Irvin Ehrentreis, of the Muse's verses in the original Barbier and Carré play the Muse introduces herself and explains her function with true romantic irony. The words are set to the music Offenbach gave to the Muse in the *mélodrame* of the epilogue:

The Greeks depicted truth as shining water,
But poets find their faith in barrels of wine.
Since I am Goddess, spirit, music of poesy,
This costume must be proof I am divine.
Although I'm superhuman, still my passion
Has made me fall in love with just a man—
The poet Hoffmann—but his inclination
Was settled quite before my own began.
He loves a girl whose faithlessness dismays him
Until in jealous grief he calls on me.
Now I alone can soothe his desperation
If her appearance doesn't spoil my plea.
Yet when my aid is bringing consolation
He catches sight of her and wrenches free.
Again today he saw her in this theatre—
The minx who has already cracked his heart
Three times. However, I will not surrender:
She shall not keep the genius from his art.
Tonight with Mozart's omnipotent music
She means once more to capture Hoffmann's soul.
But my resource is stronger than such magic:
By alcohol I'll keep her from her goal.
Oh, help me, Gods of Wine and Beer, this evening
To make my poet altogether drunk;

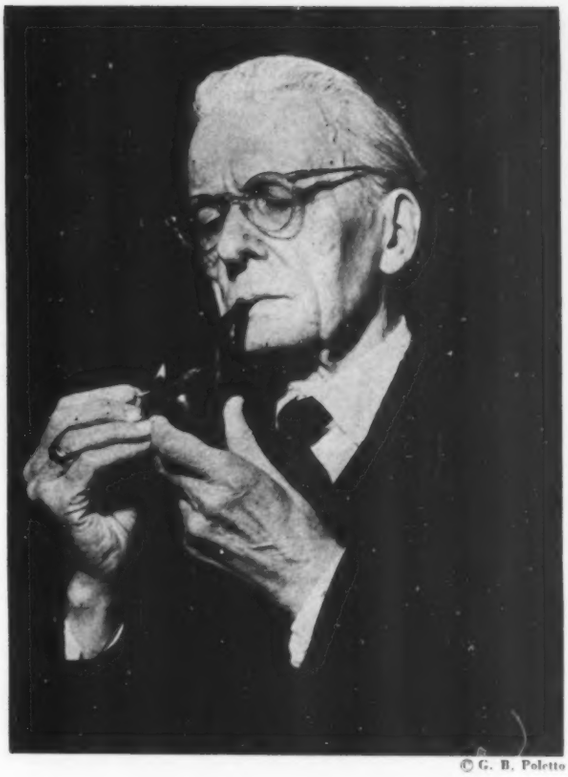
(Continued on page 162)

Offenbach's The Tales of Hoffmann has been much abused by stage directors, and except for one university production has never been staged in America so as to make the composer's intentions clear

A member of the Indiana University faculty, Hans Busch has staged the noteworthy operatic performances given at that school in the past few years. He also recently became a member of the Metropolitan Opera staff, staging the current revival there of Cavalleria Rusticana.

ILDEBRANDO PIZZETTI

"A perfection of rapport between verbal and musical elements"



© G. B. Poletto

By GUIDO GATTI

IF no deeper affinity existed between the personalities of Ildebrando Pizzetti and Giuseppe Verdi, it would still be pertinent to point out the scorn both composers felt for abstract art and for art that is merely diverting. Verdi drew back as if he had been touched with a hot iron whenever he heard a piece of music described as amusing. Pizzetti behaves in the same fashion if anyone remarks that he found an operatic performance diverting. This attitude may account for the disfavor with which a fashionable segment of the press looked upon Pizzetti's works between 1920 and 1940; in that period many up-to-the-minute musicians and critics were highly suspicious of any artistic expression that involved the sentiments and, God willing, evoked an emotional response. For Pizzetti invariably suffused the characters in his operas with a certain human interest—sympathetic or unsympathetic, as the case might be—and enunciated a species of moral judgment upon their experiences and messages.

Today matters have changed. Pizzetti's music satisfies the demand made by the advocates of *musique engagée* (of which Henri Barraud writes elsewhere in this issue) for works that are concerned with the moral and social problems of our time and that provide on the aesthetic level advice, orientation, and consolation. Thus the music dramas of Pizzetti might be said finally to have achieved contemporaneity if they had not all shown precisely the same qualities from the day the composer first spoke to us in his frank and fraternal voice, immediately after the close of the first World War.

From his early Sonata in A major for Violin and Piano which was composed in 1918, with its touching prayer for the innocent victims of the horrors of the war, to his recent radio drama (to be staged at Florence in May) Ifigenia, all the works of Pizzetti have grown out of deep emotional urgency and an irresistible psychological impulse. The body of Pizzetti's works for the theatre constitutes what the German romanticists called a *Sendung*—the affirmation of a precise, firm conception of the world, and a program for living. In order to express fully his "moral theology," Pizzetti has written his own librettos ever since Fedra, his first and only experiment in collaboration with Gabriele d'Annunzio. As a result he has attained a perfection of rapport between verbal and musical aspects that is seldom encountered. The language of Pizzetti's operas cannot be described adequately as being either primarily verbal or primarily musical. It is essentially dramatic, and results from a fusion of the two elements that the composer has achieved through fifty years of tenacious study and absolute dedication to his artistic beliefs.

It was Pizzetti's first ambition to become a celebrated playwright. He lived in a musical environment—his father taught solfège at the Scuola Comunale di Musica di Reggio Emilia—but above all else he loved the theatre. Between 1892 (when he was twelve years old) and 1894 he wrote several plays—or rough sketches of plays—which were presented by a group of his schoolmates whom he taught and directed.

WHEN his interest shifted to music, he became chiefly absorbed with opera and its problems. Throughout his intensely creative career he has constantly felt so deep a concern for this branch of music that it is safe to predict that his name will be recorded in musical history primarily because of his relevant contributions to the operatic development of our century. The personality of Pizzetti has left an impression of indisputable originality on the threshold of the twentieth century. He has established a connection between twentieth-century Italian opera and the last works of Verdi, bridging the interruption of the veristic movement, and he has seized on and elaborated some of the promptings and aesthetic implications that appeared for the first time in Otello and Falstaff.

The influence of the musical milieu of his youth on Pizzetti's tastes and preferences should not be overlooked. Parma, where the composer was born on Sept. 20, 1880, has been aptly called the home of musical drama. The people of Parma retain a passionate curiosity about all forms of the lyric theatre, and give intelligent if fanatical loyalty to the great masters of the eighteenth century and to Giuseppe Verdi, who was born in the region. From this vigorous enthusiasm the people of Parma derive a taste for vocalism in all its forms, whether solo singing or polyphonic choral music. In the music of Pizzetti a predilection for vocal expression is apparent from the earliest works to the most recent ones. It is evident not only in his works for voice but also in his instrumental compositions, which possess a movement and phraseology that frequently calls to mind the idiom of vocal music. These qualities are especially apparent in various violin and cello recitatives—notably in his Sonata in A major for Violin and Piano, a work of central importance in Pizzetti's production; his Violin Concerto in A major (1944); and his Symphony.

THE first opera by Pizzetti to receive a public performance was Fedra, given for the first time at La Scala in Milan in March, 1915, under the direction of Gino Marinuzzi. The production served to call the composer's name to the attention of the cultivated public and the musical world, but the opera failed to impress the Milan audience, which was accustomed to works of quite another sort. The entry of Italy into the first World War two months later prevented the extension of interest in the work through repeated performances.

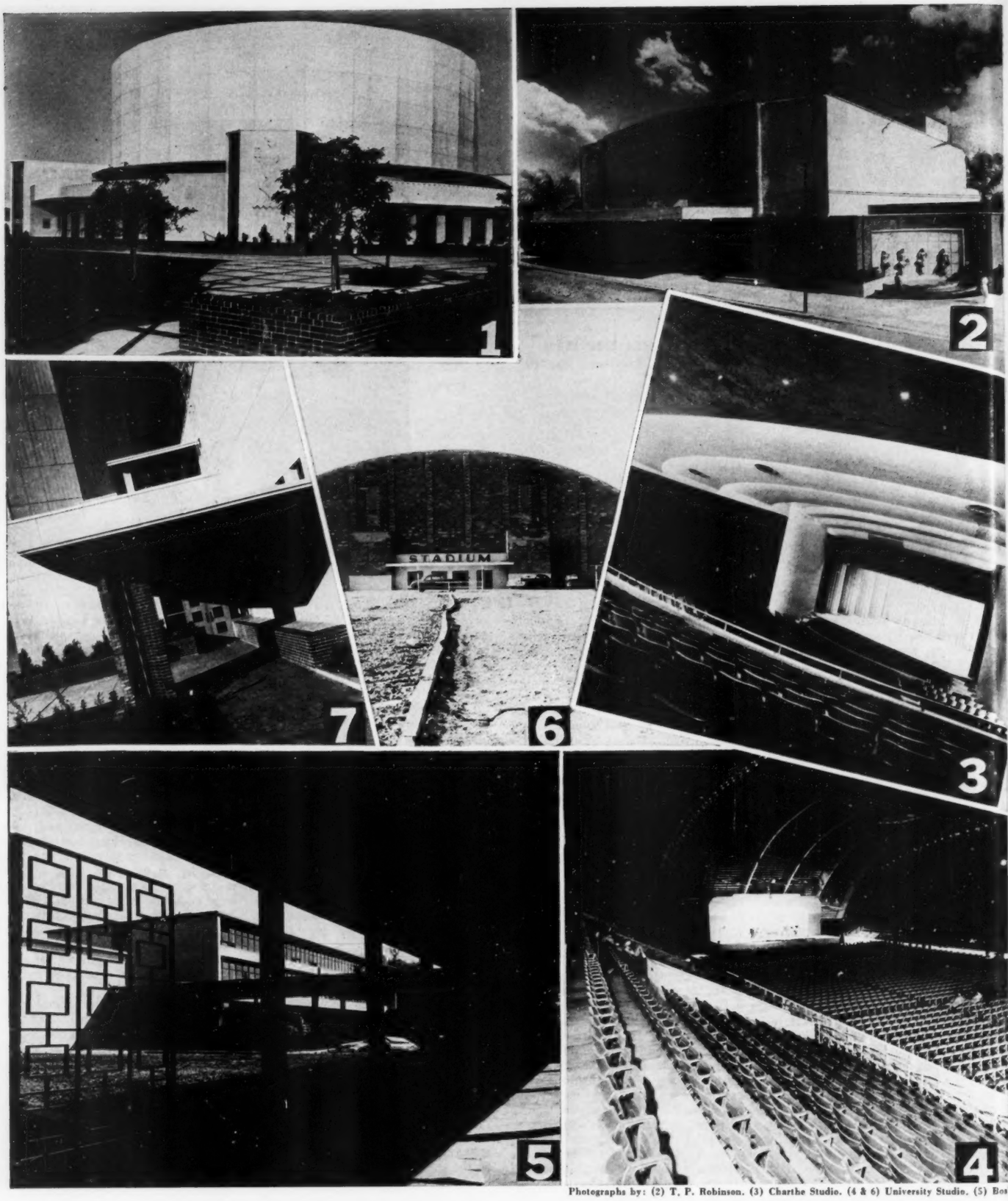
Fedra was the first and last opera composed by Pizzetti to a text by another author. By the time he finished writing it he realized that he could not hope to achieve the kind of musical drama he envisaged unless he was its sole creator—a poet and a musician at the same time, devising a musical dramaturgy in the terms of his personal conception of both music and language.

The Pizzettian poetic received a felicitous application in Débora e Jaèle, conducted with great success by Arturo Toscanini in Milan on Dec. 16, 1922. In this opera Pizzetti revealed clearly the moral quality that informed his works from that time forward. When he was asked why he had turned to the Bible for inspiration, Pizzetti replied: "The origin of Débora? First, the need and the desire to create characters I could love—noble, pure, stirred by worthy passions; and second, the desire, which amounted to a firm conviction, to express with my own voice that marvelous world of the Bible, in which, it seems to me, we may all—everyone in the world—rediscover our own passions, our aspirations, our vices and sins and guilty acts, our sadness and our misery and our hope."

The dramatic scheme of Débora e Jaèle may also be discerned, in changed form but always recognizable, in Fra Gherardo (1928),

(Continued on page 170)

One of Italy's most celebrated critics and musicologists, Guido M. Gatti is editor of the scholarly quarterly *La Rassegna Musicale.*



Photographs by: (2) T. P. Robinson. (3) Charthe Studio. (4 & 6) University Studio. (5) Bos

New American Auditoriums

The four auditoriums pictured on this page are among the many that have been completed across the country in the last year or two and are now available for musical events. (1) and (7) show the new Berkeley High School Community Theatre and Little Theatre in Berkeley, Calif. The circular building houses the main auditorium, which seats 3,500. Two wings contain the little theatre, seating 640, and a music department. The architects are Henry H. Gutterson and Will G. Corlett. (2) and (3) are pictures of the new Peabody Auditorium in Daytona Beach, Fla. It has a seating capacity of 2,560. The architects are MacDonough, Craig, and Francis R. Walton. (4) and (6) show the stadium at Grand Rapids, Mich., which can seat 8,700 for concerts. (5) is a view of part of the new University of Arkansas Arts Center in Fayetteville, Ark. Included in the center are a recital hall, outdoor amphitheatre, experimental theatre, music and art studios. Edward Stone is the designer

New York Recitals—Then and Now

What the debutant can expect: How many critics will come? How much will they write?

By Francis D. Perkins

EACH season, New York's concertgoers are invited to buy tickets for more than 500 recitals. Some of these are given by established artists, who, usually drawing large audiences, expect both artistic réclame and financial profit. Many more recitalists, who are not yet fixed stars in the musical firmament, base their hopes on artistic réclame alone, regarding the usually certain fiscal deficit as an investment to be realized when their careers are fully under way. They hope, of course, that their delighted hearers will speak glowingly about these new or waxing talents, and that these incandescent remarks will be widely repeated. But according to a general belief, such aspirants look primarily to New York music critics for enthusiastic reviews, which will, they hope, lead to major managerial contracts and to engagements throughout this and other countries.

Some doubt whether New York reviews have this reputed importance in advancing or hampering a young artist's prospects; others think that this importance, if it exists, is regrettable. But if the traditional belief is true a young artist who is thinking about giving a New York recital may find interest in this attempt to give him some idea of the extent of the reviewing his performance is likely to receive, and of how present conditions in this regard compare with those of a generation ago.

ASIDE from the merit of the performance and the musical interest of the program, the coverage of our hypothetical young artist's New York recital depends on the number of papers that regularly or occasionally review musical events, the number of reviewers on each paper, the newspaper space available for music on a given date, and the number of competing events on that day's schedule. An aspiring artist naturally hopes to get as many reviews as possible—unless he has hopelessly misjudged his abilities and the reviewers join in an anvil chorus. One advantage in having many reviews is that there is then more room for divergence of opinion on interpretative points, so that one critic's individual preferences, if they differ from the artist's, will not weigh too heavily in the general appraisal. In this respect the young artist of the 1950s is less well off than his predecessor of the 1920s, what with the mergers and suspensions that have marked the history of newspapers in New York during the last three decades.

In 1919, thirteen or more New York papers (not counting the foreign-language press) covered musical events more or less regularly. The number had fallen to ten or eleven by 1925, by 1935 (after the end of the *World*) to eight. The *Sun*, the evening paper that paid the most extensive attention to music, was merged with the *World-Telegram* early last year. This leaves six English-language papers with a general circulation that review music in the regular course of events and three that do so more or less occasionally. These figures may not be altogether accurate, but they serve to indicate the thinning ranks of newspapers and, as a consequence, of New York music critics.

IN 1920, no New York newspaper had more than two regular music reviewers. Six years later, according to a count that I made for a magazine article, the *Times, Herald Tribune, Post* and *Sun* had three reviewers each; the *World, American* and *Telegram* had two each; and the *Evening World, Journal* and *Telegraph* one each. During the intervening 25 years, the *Herald Tribune* and *Times* have increased their musical forces. The *Times* now has a regular staff of five and the *Herald Tribune* of four; the latter also has three guest reviewers. The *World Telegram and Sun* has two music critics. On the other papers one critic covers the field so far as he or she can, and, except on the *Times, Herald Tribune* and *Post*, the music critics also cover dance programs.

The schedule, from early in the fall until the first week or two of May, has always been heavy during the last thirty years. The number of events rose steadily up through 1926-27, declined moderately, and then remained relatively constant up through the war years. The total surged to a new high figure in 1947-48; figures for the last two seasons have not been much below it.

In the 1920s, as now, week-ends were crowded, although there have been some differences of distribution. The closing, in 1927, of Aeolian Hall, one of the chief haunts of recitalists, led to a rush to the theaters on Sunday nights in 1927-28; that winter included a record Sunday—Jan. 29—when ten simultaneous events in the evening followed eight in the afternoon. The week-end 5:30 hour, increasingly popular with artists and presumably with audiences (if not with critics) during the last fifteen years, has added to the Saturday and Sunday concentration. Midweek afternoon recitals were given quite often in the 1920s; there are few of them now, probably because of the difficulty of getting audiences, even with passes or reduced rate tickets. A nearly empty house is a psychological drawback for even the most courageous newcomer.

IN the mid-1920s, the critics as well as the music went 'round and 'round, except for those first critics who had two assistants. In a crowded period, any one critic's schedule might take him to three, four, or five concurrent affairs—my own record, made back in 1923, was seven.

The peripatetic reviewer would run, walk, or ride from hall to hall, making sure at least that the concert or opera was taking place and that the program was (or was not) following its printed course, and, if he could, getting at least a fleeting impression of a fraction of the performance. The problem became more complicated if he had to reach any of these events at a particular time—the first performance of a new work in a concert, or the principal aria of a new singer at the Metropolitan, for instance. This meant working out a time-table, estimating when the most important part of the program was likely to occur, and making due allowance for travel time.

But the best time-table could be wrecked by various hazards—late-starting concerts, protracted intermissions, profusely granted encores, and subway waits — and while a lucky reviewer might hear enough for some comment at each event on his list, an unlucky one might find himself covering a series of intermissions, even if he went over his course a second time. Such ill luck was, of course, more poignantly shared by the artist who, for this reason, had to be dismissed with the note that the performance took place. The late William B. Chase of the *Times* once named the reviewers who rushed around like this the Chain Gang. This term well describes a frame of mind some of us found hard to avoid at the peak of the season, when reviewing became a matter of battling with the time-table rather than a series of artistic experiences.

This musical steeplechase was both unfair to the artists and harassing to the reviewers, and, by the mid-1940s, the general practice had changed. With large staffs, the *Times* and *Herald Tribune* can usually tackle the heaviest of schedules, while unassisted reviewers take either one or two events at a time, depending on their nature and importance, and omit the others. When two events of approximately equal importance coincide, an unassisted reviewer is likely to cover both of them. If he has to hear all or nearly all of the major event of the evening, such as a new opera production, or a concert with several new or unfamiliar works in its program, he may have to confine his attention to it, despite the merits of the conflicting attractions. This is regrettable, but the critic who tries to hear too much at one time runs the risk of hearing virtually nothing. There is also the matter of fatigue and musical receptivity. A single reviewer could cover six events on a Sunday (two in the early afternoon, two at 5:30 and two in the evening), but his capacity for receiving and transmitting musical impressions would probably be considerably lessened, in spite of himself, by the end of such a day—particularly if he had had to skip his dinner.

BUT even if a newspaper had a musical staff of a dozen or more who could review every musical event for which tickets are sold, down to studio concerts and pupils' recitals, there would still be the problem of getting all the reviews printed within the limited available space; newspapers, after all, must consider the demands of news outside the musical field. Since the late edition of the Sunday issue of the *Herald Tribune* has a press time earlier than that of the weekday issues, we hold over reviews of Saturday night performances for the Monday paper. This is also often done by the *Times*. Monday evening papers must therefore carry reviews of Saturday and Sunday performances—as many as they have room for. Crowded schedules occur, of course, on other days of the week, and not every concert that is covered finds its way into the papers. When many events call for attention, a reviewer may have to condense his comments as far as possible, preserving essential features and impressions but omitting much detail that he would have liked to include.

In recent years, the music departments of the *Times* and *Herald Tribune* have found it advisable to limit their schedules to some extent, by not reviewing an artist's second or third recital of the season, repetitions of orches-

(Continued on page 207)

Francis D. Perkins is music editor of the New York *Herald Tribune*.

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The Metropolitan Opera and The City Center Exchange Roles

WITH startling abruptness, a transposition of policies has taken place between the Metropolitan Opera and the New York City Opera. Even last year, the Metropolitan remained in a state of somnolent conservatism, while the City Center held a generally progressive view of operatic production. Under the management of Rudolf Bing, the Metropolitan has begun to rouse itself swiftly and to try to discover its place in the modern world. Meanwhile the New York City Opera, upon the demand of its board of directors and over the opposition of Laszlo Halasz, its artistic director, has decided to play the cautious game. It has abandoned its announced plans for the premiere of a new American opera and the presentation of Verdi's Falstaff in an English version, and is limiting its new repertory for the spring season to a single conventional work—Massenet's Manon, for which some of its settings for Puccini's Manon Lescaut can be employed.

Mr. Bing has not succeeded in making all the Metropolitan's performances an unalloyed delight, to be sure. But he has already altered the outlook of the company and reshaped its procedures sufficiently to make contributions to its $750,000 deficit fund a reasonable gamble for the public. The improvement in the musical quality of the performances at the Metropolitan is considerable, and fairly consistent. Mr. Bing has provided increased rehearsal time for every opera in the repertoire, although he is the first to admit that the amount of time he allots is still not enough. He has strengthened the staff of conductors, although there is room for further improvement. He has eliminated dead wood from the roster of singers (and, unhappily, a few artists who are by no means dead wood on any roster), and, with a few egregious exceptions, he has provided the most competent casts we have heard in a number of years.

His greatest achievement, however, has been the brightening of the visual aspects of the repertory. Such new productions as those of Don Carlo, Der Fliegende Holländer, and Fledermaus, created by designers and stage directors new to the company, indicate his eagerness to encourage fresh ideas and to add to the staff scenic artists and régisseurs whose abilities meet the exactions of the Broadway audience, accustomed to more rigorous standards than any the Metropolitan has set for itself, at least within memory. Even the new stagings of Cavalleria Rusticana and Pagliacci, while not equally successful with the public, are encouraging tokens of Mr. Bing's earnest endeavor to pull the Metropolitan out of a rut. If he cannot at the moment experiment with new operas, the company's finances being what they are, he is at least intent on making the old operas look fresh.

The chief shortcoming of Mr. Bing's first season has been its unbalanced selection of repertoire. The restriction of the French repertoire to a single item, Gounod's Faust, suggests that Mr. Bing is cold to the pleasures and satisfactions of the whole Parisian literature of opera, from Gluck's Iphigénie en Tauride to Rabaud's Maroûf and Ravel's L'Heure Espagnole. His choice of operas —including Don Carlo, which is based on a Schiller play—is characteristic of a man whose predilections were shaped by the fashions of central European opera houses in the 1920s and 1930s. He needs to broaden his musical horizon; until he does so, he will not succeed in making the most effective compromise with the circumstances that limit the range of the repertoire.

The New York City Opera, under no compulsion to accept the reactionary viewpoint that bogged the Metropolitan down for so many years, now tends to adopt it more and more. Its regression is dramatized by the elimination from the schedule of David Tamkin's The Dybbuk, which had been promised as the opening opera of the spring season. The board, alarmed by declining box-office returns last fall, informed Mr. Halasz, who had already made commitments to some of the performers in the projected cast, that the company could not run the risk of presenting a new and unknown work. This decision might have been allowed to pass as a transient reflection of the uneasy financial conditions of the day if Mr. Tamkin had not written for publication a letter stating that he himself had raised the funds necessary for the production of The Dybbuk.

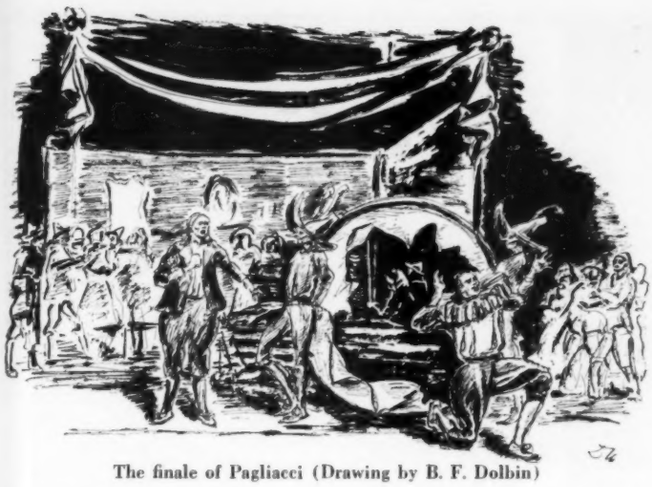
IT is always a desolating spectacle to see a promising undertaking destroyed by men who lack vision. Until recently, the whole point of the City Center has been that it was *not* the Metropolitan. Unhampered by decades of tradition, it could approach its tasks with youthful energy and imagination. It had the makings of a genuine lyric theatre, contemporary and adventurous in outlook. It had begun to play a significant role in its application of modern stagecraft to operatic production and in its increasing sense of responsibility to welcome American operatic composers instead of giving them a cold shoulder.

Now all this is changed. A production of Manon is to be fashioned out of remnants of the scenery for an opera given in the very first City Center season. No adventurous new productions like those of Turandot and The Love for Three Oranges will be permitted this spring.

The basic fault of the City Center directors seems to be an inferiority complex toward the Metropolitan. They apparently want their company to imitate the pre-Bing Metropolitan as closely as possible in repertory, in language, and in corner-cutting methods of production. Clearly they have lost the vision they originally possessed, or at least were willing to share. Mr. Halasz can partly blame himself for the collapse of his hopes, for he taught his board pretentious ideas, delusions of grandeur, when he began to present such mammoth large-opera-house works as Aïda, Turandot, and Die Meistersinger on the postage-stamp stage of the City Center. Those of us who reviewed these productions loved the ideal the City Center stood for, and we overlooked as much as possible the patent inadequacies of these productions in order not to damage the whole enterprise.

All of us have been wrong—the directors, Mr. Halasz, and the reviewers. Now that the air has been cleared, it is healthy to see the City Center for what it has become—a second-rate imitation of the Metropolitan, and of the Metropolitan before it began to put its own house to rights.

Nothing is less interesting in the theatre than a carbon copy of a bad idea. If the directors think that they can encourage attendance by destroying the very qualities that have recommended the New York City Opera Company to the public they will suffer a bitter disillusionment. The only trouble is that the company will probably be dead before they realize what they have done.



The finale of Pagliacci (Drawing by B. F. Dolbin)

Cavalleria Rusticana and Pagliacci in Controversial New Stagings at Metropolitan

By Cecil Smith

HAVING fulfilled its promise of three new productions—Don Carlo, Der Fliegende Holländer, and Fledermaus—the Metropolitan gave its patrons a bonus on Jan. 17 in the form of a restudied and restaged double bill of Mascagni's Cavalleria Rusticana and Leoncavallo's Pagliacci. With his ministrations in behalf of these twin operas, absent from the repertory since the 1947-48 season, Rudolf Bing, general manager of the company, initiated a project of renovating the standard operas that he plans to continue next season with new productions of Aida and other popular works.

Mr. Bing entrusted the preparation of Cavalleria Rusticana and Pagliacci to new members of his staff. Hans Busch, whose work at both the Stockholm Opera and Indiana University (where, among other achievements, he has staged a noteworthy production of Wagner's Parsifal) gave him legitimate claim to an opportunity to show his ability at the Metropolitan, mounted Cavalleria Rusticana in a manner that was fresh and up-to-date without departing from the realistic idiom in which the opera has been presented in the past. For Pagliacci, Max Leavitt, former director of Lemonade Opera, who joined the Metropolitan staff last October, devised radically new staging that threw operatic tradition to the four winds and excited a lively reaction in the press and among the subscribers. The décor of both operas was designed by Horace Armistead, who also became a member of the Metropolitan staff last fall. The costumes were the work of John Robert Lloyd, who conceived the lively investiture of the Lemonade Opera production of Prokofieff's The Duenna in 1949. Alberto Erede, also a newcomer to the roster this season, but a familiar figure by now, conducted both operas.

THE return to the company of Zinka Milanov, as Santuzza, after nearly a four-year absence gave special interest to the cast of Cavalleria Rusticana. Richard Tucker was the Turiddu, and the others in the cast were Clifford Harvuot as Alfio, Martha Lipton as Lola, and Jean Maderia as Mamma Lucia. In Pagliacci, Delia Rigal sang Nedda—the third role she had sung for the first time in her career since joining the Metropolitan this season. Ramon Vinay was Canio; Leonard Warren, Tonio; Frank Guarrera, Silvio; and Thomas Hayward, Beppe. The heavy choral assignments in both operas were admirably fulfilled by Kurt Adler's well-trained group, which has never before in the writer's experience sung as well as it has this year.

Mr. Busch decided that the usual practice of placing Cavalleria Rusticana in an 1891 setting, merely because it was first given in that year, has no binding validity. The raw emotions depicted in its naturalistic action are universal and timeless, and the Sicilians have not revised their patterns of emotional reaction in the last half-century. Without stressing the aspect of modernity—except in a few passing details such as the GI jackets worn by a couple of the men—he moved the story up to a year that may well have been 1946, since Turiddu has recently returned from service in the army. Gone from the Metropolitan (forever, let us hope) were the unsightly knee-breeches and red stockings worn by Cavalleria Rusticana choruses in the past. The men wore clothes of the miscellaneous character one might expect to see in a Sicilian village today; the women no longer used an old edition of the Victor Book of the Opera as a style guide; and Lola wore a dress that appeared to be of American manufacture.

The modern milieu was also evoked by Mr. Armistead's setting. Mamma Lucia's tavern was no longer a bleak flat at the left of the stage, so forbidding in appearance as to make it unlikely that any one of the townspeople would ever be tempted to go in. It was a cheerful little structure in center stage, enlivened by preparations for the patronage the Easter festival day would surely bring, and staffed by waitresses ready to serve the customers. Next door, a barber was on hand to take care of any of the men whose Easter Saturday night celebration left them unshaved as the hour for mass approached. A line of last-minute washing stretched above the tavern.

THE whole set looked lived-in; even the church, transferred to the left of the stage from its traditional location at the right, looked like a real structure, whose façade might conceal something other than a wing of the Metropolitan stage. For pictorial and theatrical reasons, these structures were put in front of a bridge, reached by a stairway, at the right of the stage, which led off toward a hill on which the houses of the village were piled up. Although it was scarcely a supreme work of art, the setting was fresh and persuasive, and gave Mr. Busch the range of focus and perspective he needed to point up the action with variety and dynamic accent.

In the Easter scene, however, the setting revealed a disturbing disadvantage, for it crowded the chorus into too tight a mass at the front of the stage. Mr. Busch planned a procession that accompanied the Easter music with admirable pageantry, bringing the priest and much of his congregation across the stage, down the stairs, and across again down front. It was an unsightly climax to the stately ceremonial to see the choristers pressed into so condensed a formation. But the stage design provided adequate compensation in the rest of the opera, for the action among the principals was kept close to the audience, and was no longer forced to transpire in a vast, ugly open space between two harsh and widely-spaced flats.

For the most part, Mr. Busch devised the placing and movement of the singers with resource and appropriateness; Santuzza's duets with Turiddu and Alfio were especially believable in their absence of cliché and empty gesture. At the turning-point of the opera, however, when Turiddu challenges Alfio to a duel, Mr. Busch was betrayed by an impulse to strive for rhetorical effect. He stationed Alfio high on the bridge when Turiddu sang the drinking song down front; when Alfio spurned his offer of a drink, Turiddu was forced to dash the wine on a roadway twenty feet below Alfio, and the two men had to make a Sabbath day's journey to a meeting-place on the steps before the prescribed ear-biting could take place. This miscalculation of distances gave a Wagnerian overtone to the climax of the opera, and undid some of the effect of the naturalistic style

(Continued on page 154)



Sedge LeBlang

Richard Tucker and the chorus in the Brindisi in Cavalleria Rusticana



A view of Cremona, the home of Stradivari

Violins Old and New

By Rembert Wurlitzer

WHY are old violins better than new? Why cannot modern science reproduce exactly in all its qualities a Stradivari violin? What was the secret of Stradivari? These and similar questions have been asked and discussed for over two hundred years. Books have been written about his violins. Many a violinmaker, in all the countries where Western music is played, has felt that he had discovered the answers. Some of these makers have become disillusioned, while others have probably died happy in the belief that they produced instruments that not only equalled but exceeded those of Stradivari and Guarneri. The names of most of those violinmakers are almost forgotten today, but the names of Amati, Guarneri, Stradivari, and the other great Italian makers who flourished in the seventeenth century and at the beginning of the eighteenth century are known the world over.

These questions will probably still be discussed many years from now, and will never be fully answered. Nevertheless, a discussion of the whole subject brings up many interesting points, and may possibly lead toward some of the answers.

Some thought should first be given to the question of why old violins are better than new ones. The obvious answer, of course, is that their tone is better. The word "tone," however, is so vague and covers so many points that it should be broken down into its component parts, as they are implied when a player makes the statement, "This violin has a better tone."

FIRST of all in the description of a violin's tone, and probably less important than the average listener supposes, is the color or timbre. This is the factor that makes one violin sound dark, another brilliant, and another nasal or reedy. Strictly speaking, timbre is the mixture of all the harmonic overtones, in varying degrees of strength, that combine and give a certain color to the sound. But they are only a minor facet of the tone quality of a violin.

A far more important factor in tone quality is the attack of the note and the decay of the note at the end. Tone quality may be of great beauty in the middle of a note, and still sound objectionable when the note is heard in its entirety. It is largely a difference in the attack and to a lesser extent in the decay of a note that differentiates the sound of one instrument from that of another —a clarinet from an oboe, or a violin from a flute. The color of the tone intrinsic to the instrument is probably of less immediate importance in identification. This distinction between two different instruments also exists between two different violins, and is often what a player means when he speaks of the response of his violin. It depends on the rapidity with which an instrument set in vibration reaches its natural tone color, and on the extent to which the initial attack, with its necessary enharmonic sounds, has a character and a feel that are pleasing to the player. The decay of the sound at the end of the note is usually described by the player as the resonance, and probably has a good deal to do with the hearer's impression that the tone is warm or cold.

A feature of violin tone closely related to the response of the instrument to the sounding of a single note is its response to pitch changes. When a player follows a note of one pitch with a note of a different pitch the body of the instrument must suddenly stop one pattern of vibration and immediately take on a different pattern. The instrument that accomplishes this in prompt and flexible fashion is also said to be more responsive. It may also be called better in tone, because the player is using a vibrato and is therefore constantly varying the pitch of each single note. There seems to be no doubt that some instruments respond more readily than others to vibrato, which is an important device of coloration.

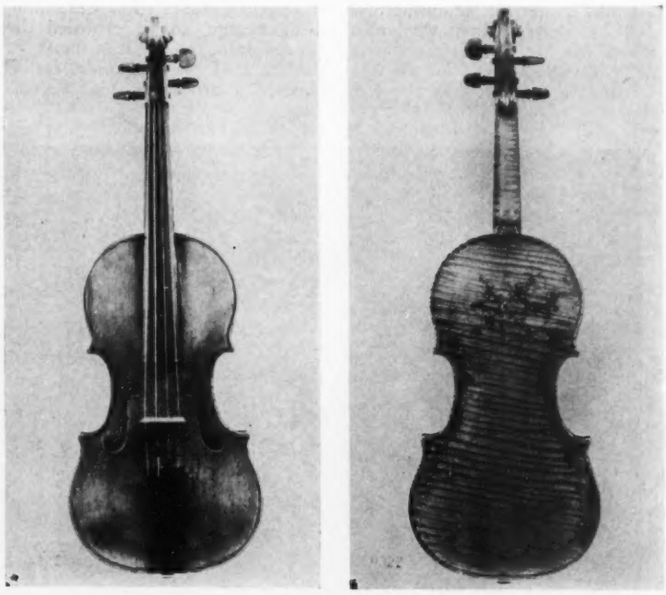
The voicing of an instrument is also a very important factor in its tone. By voicing is meant the evenness and color of sound from the lowest open G to the highest flageolet tone of the E string. The amplitude, or strength, of the sound is also of great importance. A violin may have a beautiful sound but still not produce it in sufficient quantities for a virtuoso, or it may have a very loud sound of great beauty and still not be capable of producing easily the same beauty of sound at a pianissimo level. Since the dynamic response of an instrument to every impulse of the player is of central significance to his artistry it is an important component of the tone of his violin.

THE variety and complexity of these considerations are largely responsible for the difficulties a violinmaker faces when he seeks to create an instrument that will meet every need of a great artist.

Can the whole matter of tone be fully analyzed and described scientifically? I think not, or at least it is so complicated that a vast expenditure of time and brains and equipment will be necessary to bring all of these subtle characteristics under final scrutiny. Such scientists as Professor Sauders of Harvard University and Meinel of Berlin have made valuable beginnings; but they have measured only a small part of what the player means by tone and have not really been able to describe and measure the differences between the qualities of a mediocre violin and those of a fine one. For want of the means of making exact measurements, the completely scientific reproduction of a violin with the tonal characteristics of any particular Stradivari is a very remote if not altogether impossible accomplishment. But the fact that purely scientific methods are not at hand to recreate the great violins of the past need not be a matter of complete discouragement, for these instruments were made by men who had access to far less exact knowledge than that available to violin-makers of our own time.

Were materials which are not available today used by these great violinmakers? The materials

(Continued on page 159)



The violin made by Amati for Charles IX of France in the sixteenth century. Arved Kurtz now owns the instrument

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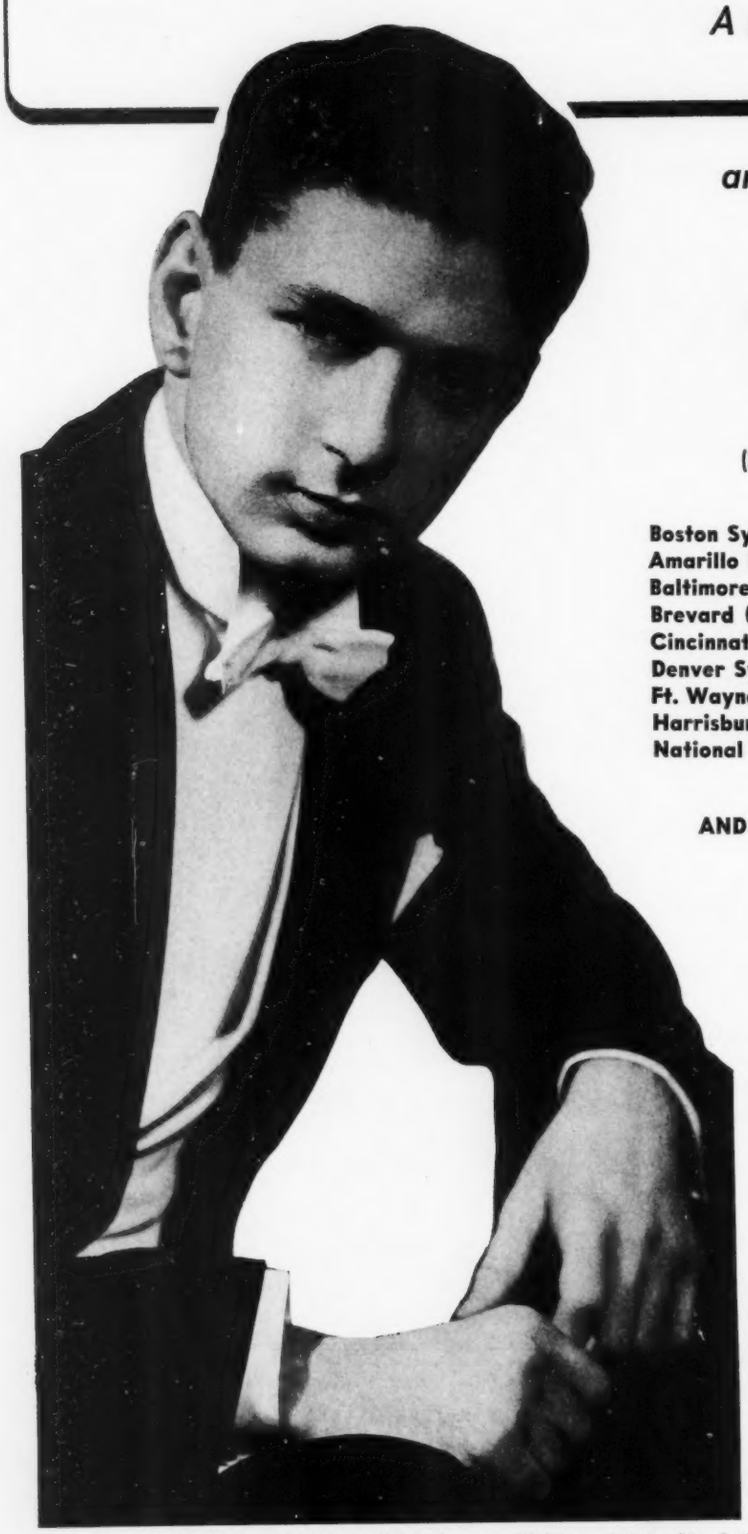


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Beethoven Concerto in G
Beethoven Concerto in Eb (Emperor)
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Chopin Concerto, F minor
de Falla, "Nights in the Gardens of Spain"
Franck, Symphonic Variations
Gershwin, Rhapsody in Blue
Grieg Concerto, A minor
Liszt Concerto, Eb
MacDowell Concerto, D minor
Mendelssohn Concerto, G minor
Menotti, Gian-Carlo, Concerto*
Mignone, Francisco, "Primeira Fantasia Brasileira"
Mozart, C minor
Rachmaninoff Concerto, C minor
Rachmaninoff Concerto, D minor
Ravel Concerto for Left Hand
Schumann Concerto, A minor
Shostakovich Piano Concerto
Strauss, Richard, "Burleske"
Tchaikovsky Concerto, Bb minor

** Radio premiere, Mutual network, Dec. 1950, with Oklahoma State Symphony, Allessandro conducting.*

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Louis Biancolli
The New York World-Telegram and Sun
Sept. 30, 1950

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"Frances Bible was, as always, perfectly wonderful as Octavian. She looks, sings and acts the part in a most convincing manner, and her voice is among the best in the entire company."

Paul Affelder
Brooklyn Eagle
Oct. 6, 1950

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"Miss Bible proved the best Amneris (Aida) The New York City Opera Company has put forth. Much of her singing was expressive and in addition she looked attractive and acted with conviction."

Jerome D. Bohm
New York Herald Tribune
Nov. 11, 1950

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"Vecally and musically, not forgetting dramatically, Miss Bible was a pleasure."

Robert Bagar
N. Y. World-Telegram and Sun
Oct. 6, 1949

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"It was Frances Bible, in the role of Octavian, who gave it the vinegar. In addition to being the shapeliest rose—cavalier I've ever had the pleasure of watching, she was vocally immense. She sang with beautiful poise and conviction and acted splendidly."

Douglas Watts
N. Y. Daily News
Oct. 7, 1949





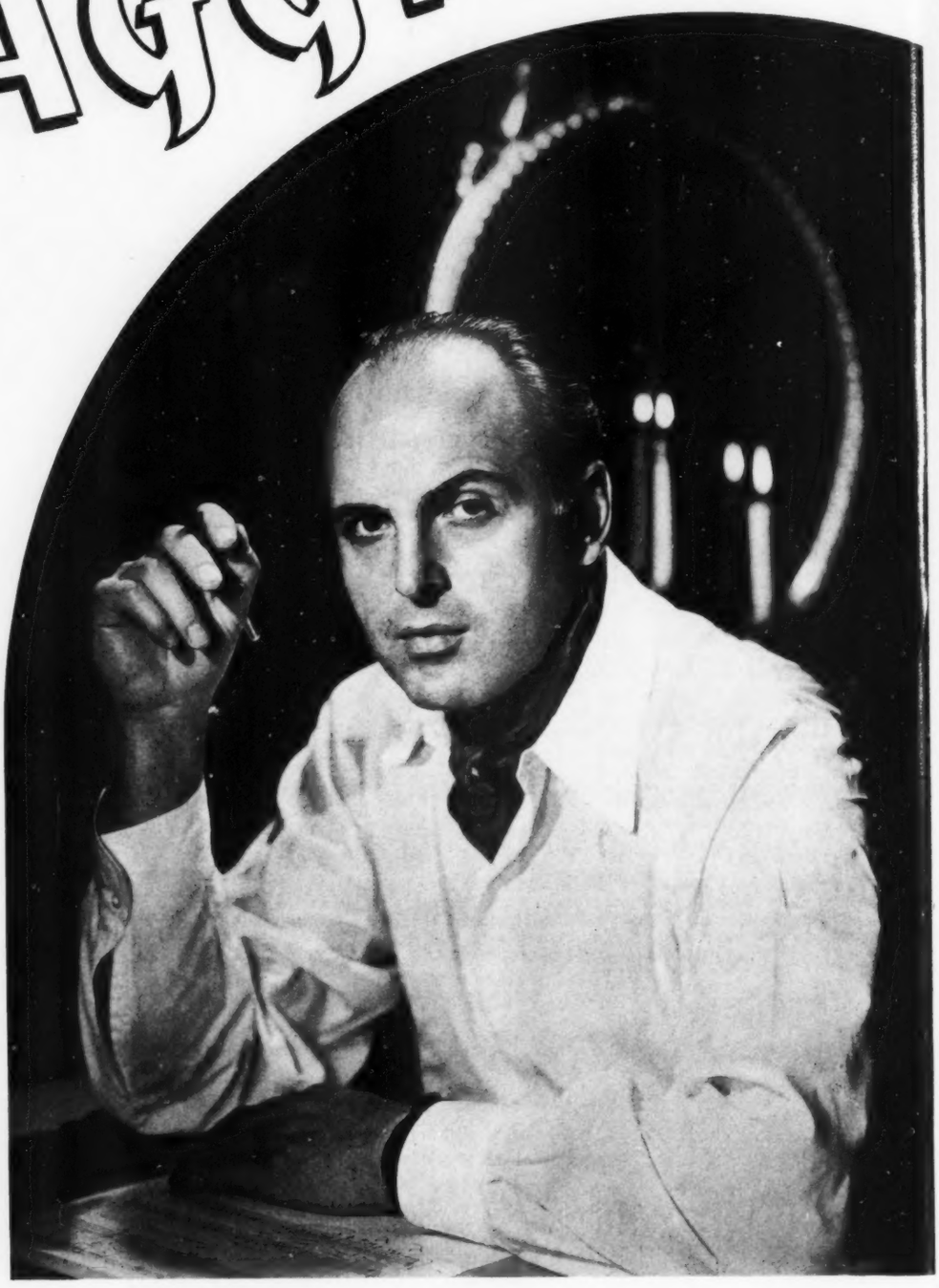
"The surprise of the (San Francisco Symphony) program was Frances Bible. Her mezzo-soprano is pure and secure in placement. She is lovely to look upon and assured." *San Francisco Call-Bulletin, January 1950*

"Ovation of the evening went to Frances Bible in (Roberta). She has an enchanting darkled voice impeccably produced. There was persuasive fervor and expressiveness in this careful singing, which is by long odds the most polished vocalism of the season." *Dallas Morning News, July 1950*

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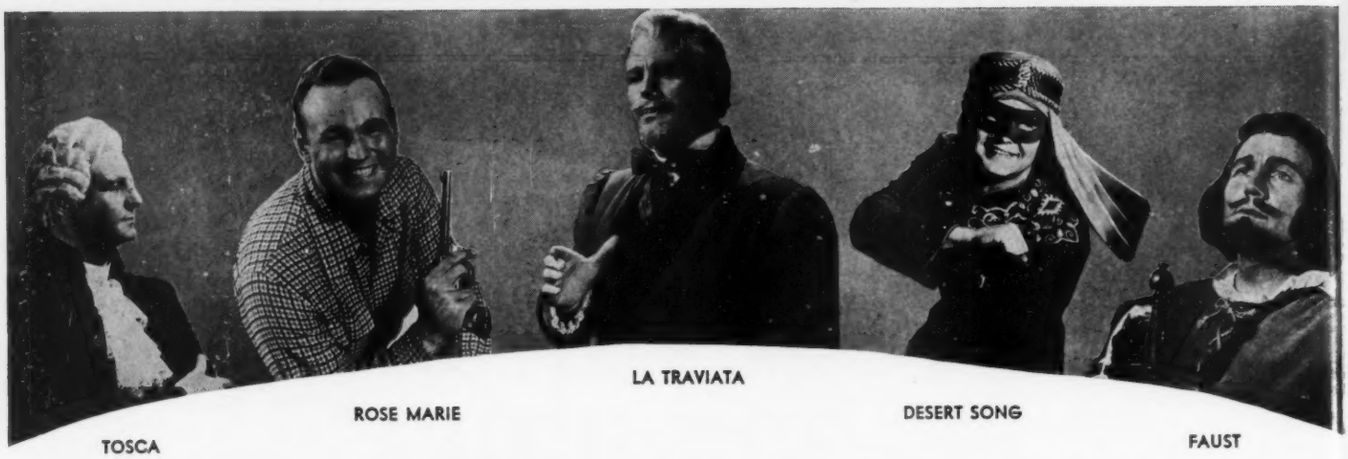
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American Debut with New York Philharmonic-Symphony Nov. 2, 1950
Reengaged for 1951-52

Boston Debut with Boston Symphony, Dec. 15 and 16, 1950
Reengaged for 1951-52

Cincinnati Debut with Cincinnati Symphony Dec. 29 and 30, 1950
Reengaged for 1951-52

Chicago Debut on Zelzer-Allied Arts Course Nov. 19, 1950
Reengaged for 1951-52

"Brilliant debut. A virtuoso of the first class."
VIRGIL THOMSON, New York Herald Tribune

"Naples Pianist Scores Triumph (Headline). Thrilling event."
LOUIS BIANCOLLI, New York World Telegram and Sun

"Remarkable virtuoso talent. Brilliancy and beauty of tone."
OLIN DOWNES, New York Times

"Aldo Ciccolini made an extraordinary impression."
HARRIETT JOHNSON, New York Post

"The Tchaikovsky Concerto was given a truly splendid performance by the brilliant young (25) pianist."
RUDOLPH ELIE, Boston Herald

"Ciccolini, dark and slender, has an amazing finger technique and an innate gift of musicianship. I have never heard anyone play the Tchaikovsky Concerto as he did, with no pounding, and with a style so clear, exact and bold that it put the work in a new light. We must hear more of him."
CYRUS DURGIN, Boston Globe

"Ciccolini is gifted with a touch of great lightness and a fabulous technique."
LOUIS JOHN JOHNEN, Cincinnati Times-Star

"The Ciccolini hands are made of elastic."
ELEANOR BELL, Cincinnati Post

"Lightning velocity and a special singing quality at his finger tips."
JOHN P. RHODES, Cincinnati Enquirer

"Ciccolini has what it takes for keyboard greatness."
WILLIAM LEONARD, Chicago Journal of Commerce

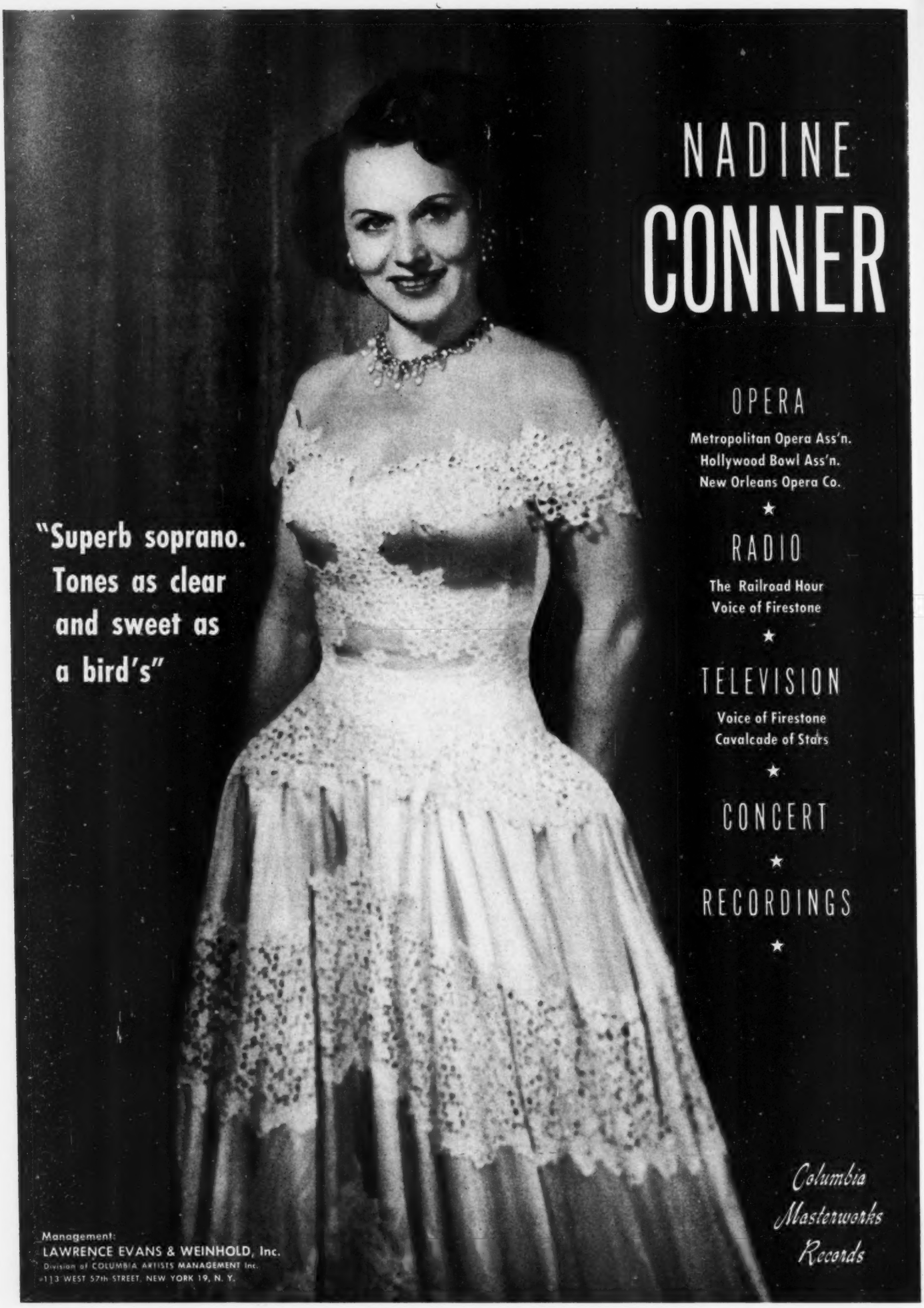
"A new Messiah of the keyboard, a second Horowitz-to-be, Ciccolini took Orchestra Hall by storm in a sensational debut."
CHARLES BUCKLEY, Chicago Herald-American

"Just about the most interesting and accomplished young pianist to come out of Europe since World War II."
CLAUDIA CASSIDY, Chicago Tribune

"If he keeps going he should be one of the famous pianists of his generation. He already knows everything about a piano except how to make mistakes on it."
GENET, New Yorker Magazine

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The New York Times

JANUARY 26, 1951.

CURZON IS SOLOIST FOR PHILHARMONIC

Pianist Heard With Walter in Second of Brahms Concerto Given at Carnegie Hall

By OLIN DOWNES

One emerges from the second concert of the Brahms series which Bruno Walter is giving with the Philharmonic - Symphony Orchestra, which took place last night in Carnegie Hall, with, if anything, an even deeper impression of the music and its unique interpretation.

These concerts apparently find Mr. Walter at the very zenith of his powers, absorbed in a task which is especially dear to him. He conducted last night the variations on the theme of Haydn, the Third Symphony, and the First Piano Concerto, with the fortunate collaboration of Clifford Curzon. He interpreted in such a manner that those who did not and will not hear these performances are missing something the like of which they are unlikely to hear again.

Mr. Walter was fortunate in his pianist, for Mr. Curzon treated the piano part of the concerto with the same sense of grandeur and poetry and passionate feeling entertained by the conductor. In one respect Mr. Curzon was not fortunate. He came at the end of a long and substantial program. This did not deter him from a magnificent interpretation, in which he showed that while as a virtuoso he had the music in the palm of his hand, he also had the complete and sensitive understanding of the score which he would have manifested if he had been conducting.

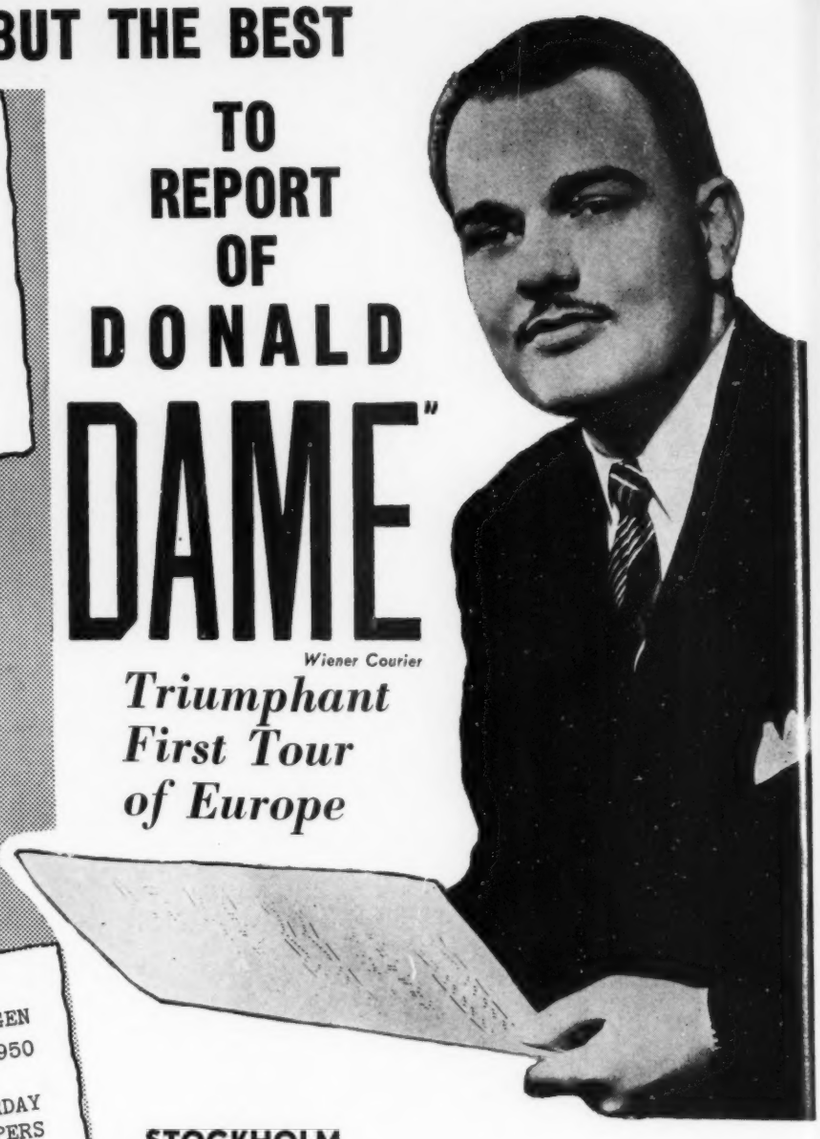
There was a further correspondence in the complete unaffectedness and virility of his reading, and his ability to capture mood and an introspective beauty of a rare kind in the passages that contrast exquisitely with the prevailing ruggedness and grandeur. There were salvos for the conductor and the soloist. This was inevitable. One could only wish that the flying moment might have been transfixed and preserved immaculate for the generations.

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Wiener Courier, April 18, 1950

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Weltpresse, April 18, 1950

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Dagens Nyheter, April 25, 1950

"Immaculate artistic taste . . . a demonstration in style of the highest order. Superb diction, and German and French sound as well as his native tongue . . . A dramatic talent but he has cultivated his talent as a Lieder-singer with great success."

Tidningen, April 25, 1950

ZURICH

"Beautiful vocal material, perfect schooling . . . true tenor brilliancy . . . A delight to the heart and ear."

Neue Zuricher Zeitung, April 15, 1950

"A most agreeable surprise . . . really imposing . . . a singer of winning, natural ways proven in a program of unusual variety, taste and musicality . . . Fine interpretations of songs . . . last, but not least, real humor."

Tages-Anzeiger, April 14, 1950

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Die Tat, April 18, 1950

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and the voice—Ah! This Belgian soprano, whose opera-singing was one of the pearls of last year's Edinburgh Festival, proved herself a superlative artist again last night at the Albert Hall . . . She made every note a delight."

London Daily Express

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TOWN HALL RECITAL
APRIL 16, 1951
before departure to Europe

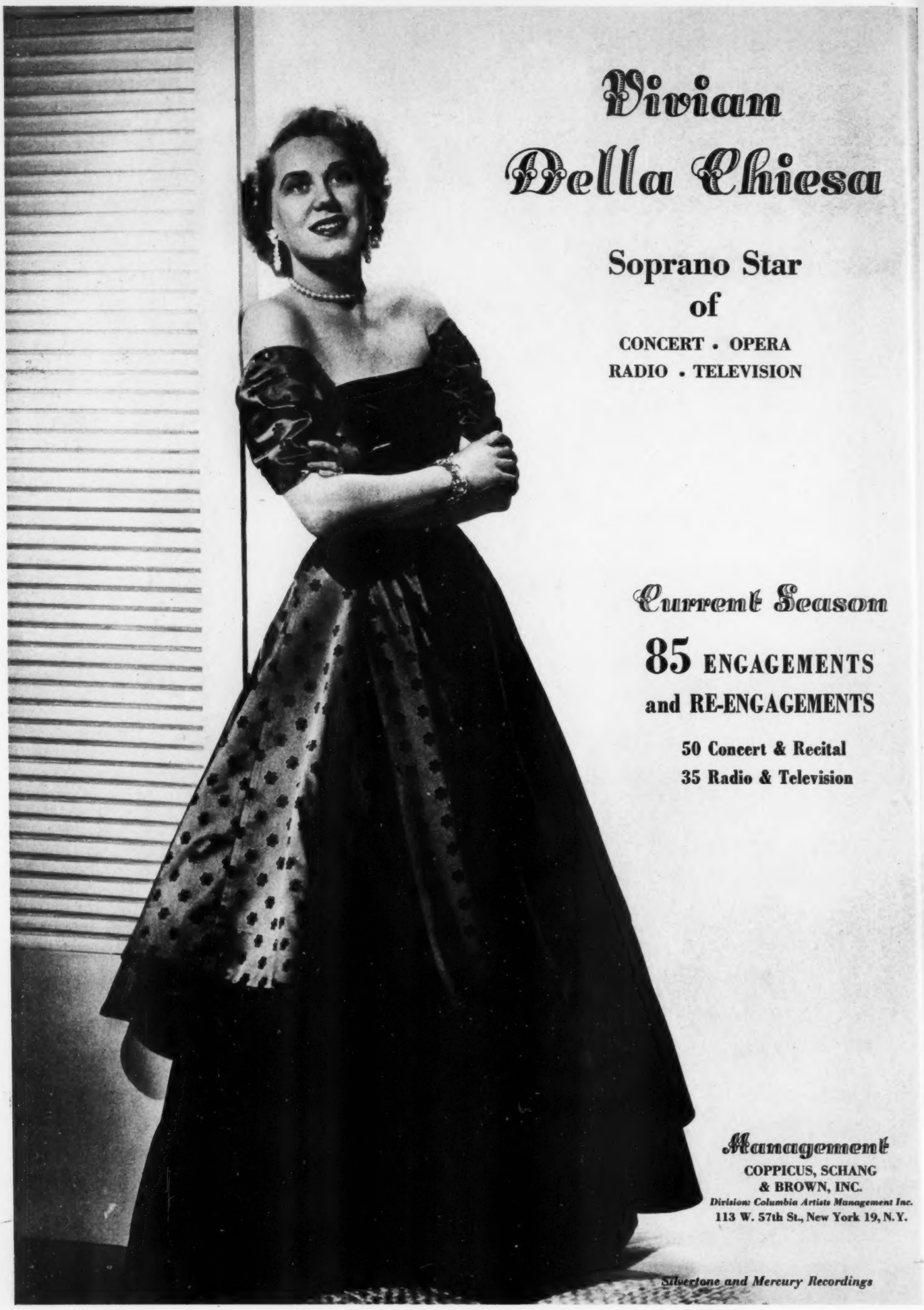
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LEONARD de PAUR, *Conductor*

SINCE their first civilian concert in the autumn of 1947, the de Paur Infantry Chorus has sung 652 thrilling concerts for delighted American audiences. It is the most heavily booked concert attraction within memory, and Mrs. Howard H. Dine, who brings concerts to Longmont, Colorado (population 12,406), Roland Chesley, veteran impresario at Utica, N. Y. (population 101,479), and Professor J. T. Gunn, who books concerts for 6,000 student subscribers at Purdue University are among the scores of happy managers who want these singers back.

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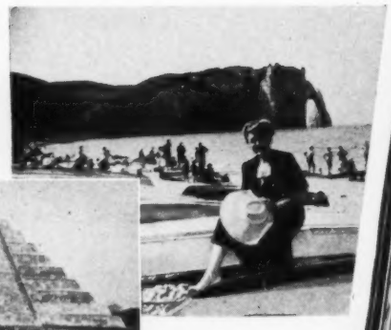
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Britain and the Continent

Summer 1951



Mildred Dilling vacationing at the Channel resort of Etretat between appearances on the Continent, September and October 1950.



Miss Dilling plays an impromptu concert at Chichinitza, Yucatan, while on Central and South American tour, May and June 1950.

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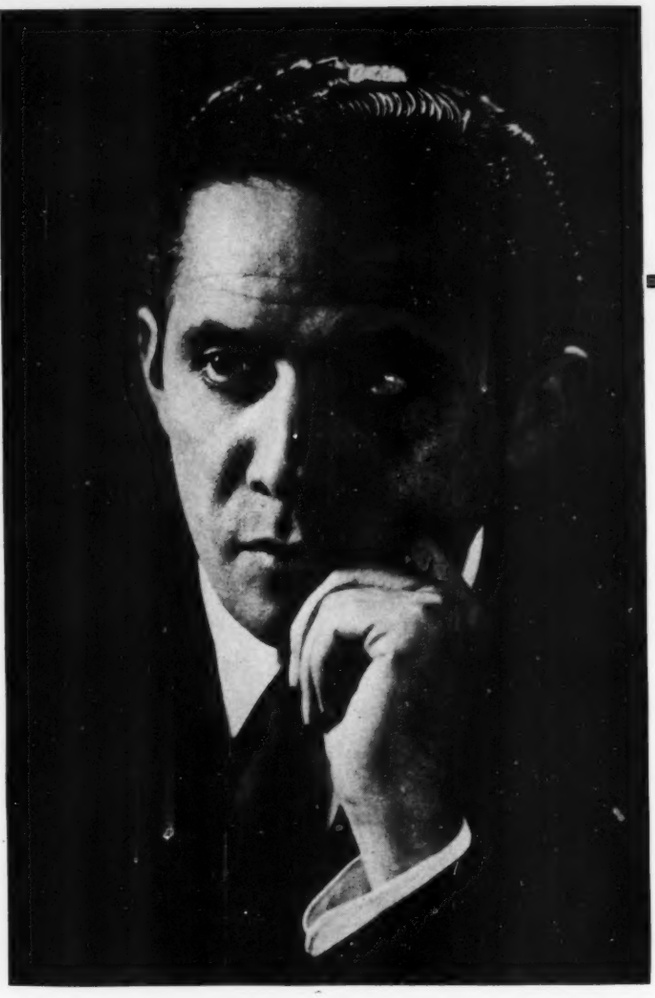
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"His total production was admirably smooth and even in quality throughout its compass. He sang with clarity and taste, and his sense of the dramatic, though strong, never intruded on his essentially musical conceptions."

Cleveland Plain Dealer, Jan. 15, 1951

"This baritone couldn't fail to click with his audience. Besides his magnificent ringing voice, he possesses the attributes of a pleasing personality, good showmanship and keen musicianship."

Kitchener-Waterloo Record, Nov. 24, 1950

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in the United States and Canada
and has been soloist with the following orchestras:

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- **NEW YORK PHILHARMONIC-SYMPHONY UNDER STOKOWSKI**
- **CLEVELAND ORCHESTRA UNDER SZELL**
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NIKOLAI and JOANNA GRAUDAN

CELLO-PIANO DUO



TOWN HALL, NEW YORK, JANUARY 5, 1951

"A *distinguished recital* . . . exquisite musicians . . . quality in ensemble that is rare indeed."
— *N. Y. Herald Tribune*

"An altogether welcome experience."
— *The New York Times*

HOLLAND TOUR, NOVEMBER 1950

"Recitals by these blessed artists are received with open arms."
Nieuwe Courant, The Hague

"An ideal duo . . . ensemble of extraordinary quality."
Het Parool, Amsterdam

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Gerhard

KANDER

Brilliant

Canadian Violinist

"Violin playing with the bloom of beauty upon it, continuously probing the depths of art. He has become a young master in his own right."

Winnipeg Free Press

"Gerhard Kander played his Town Hall recital yesterday afternoon and demonstrated a robust tone, plus discerning musicianship. Kander subordinates virtuosity to content and the result was a series of superior performances."

New York Post



Photo by KARSH

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"Genuine" — **As Eisenstein in "FLEDERMAUS"**

"He is an artist with a voice capable of doing artistic justice to the music being sung, and, at the same time, one who looks well in the part and can act with GENUINE comic flair."
Ross Parmenter, New York Times, January 1, 1951

"Charles Kullman was effectively humorous and persuasive both in voice and action."
F. D. Perkins, New York Herald Tribune, January 1, 1951

"Magnificent" — **In Title Role of "PARSIFAL"**

"Mr. Kullman sang with musicianship . . . he successfully negotiated the vocal climaxes with finesse."
H.C.S., New York Times, April 6, 1950

"Charles Kullman took the role with full recognition of its complexities, and a profound realization of its histrionic and vocal possibilities."
Albert Goldberg, Los Angeles Times, Nov. 4, 1950

"Charles Kullman was MAGNIFICENT in the title role."
Raymond Kendall, Los Angeles Mirror, Nov. 4, 1950

"He sang more splendidly than I have ever heard him."
Mildred Norton, Los Angeles Daily News, Nov. 4, 1950

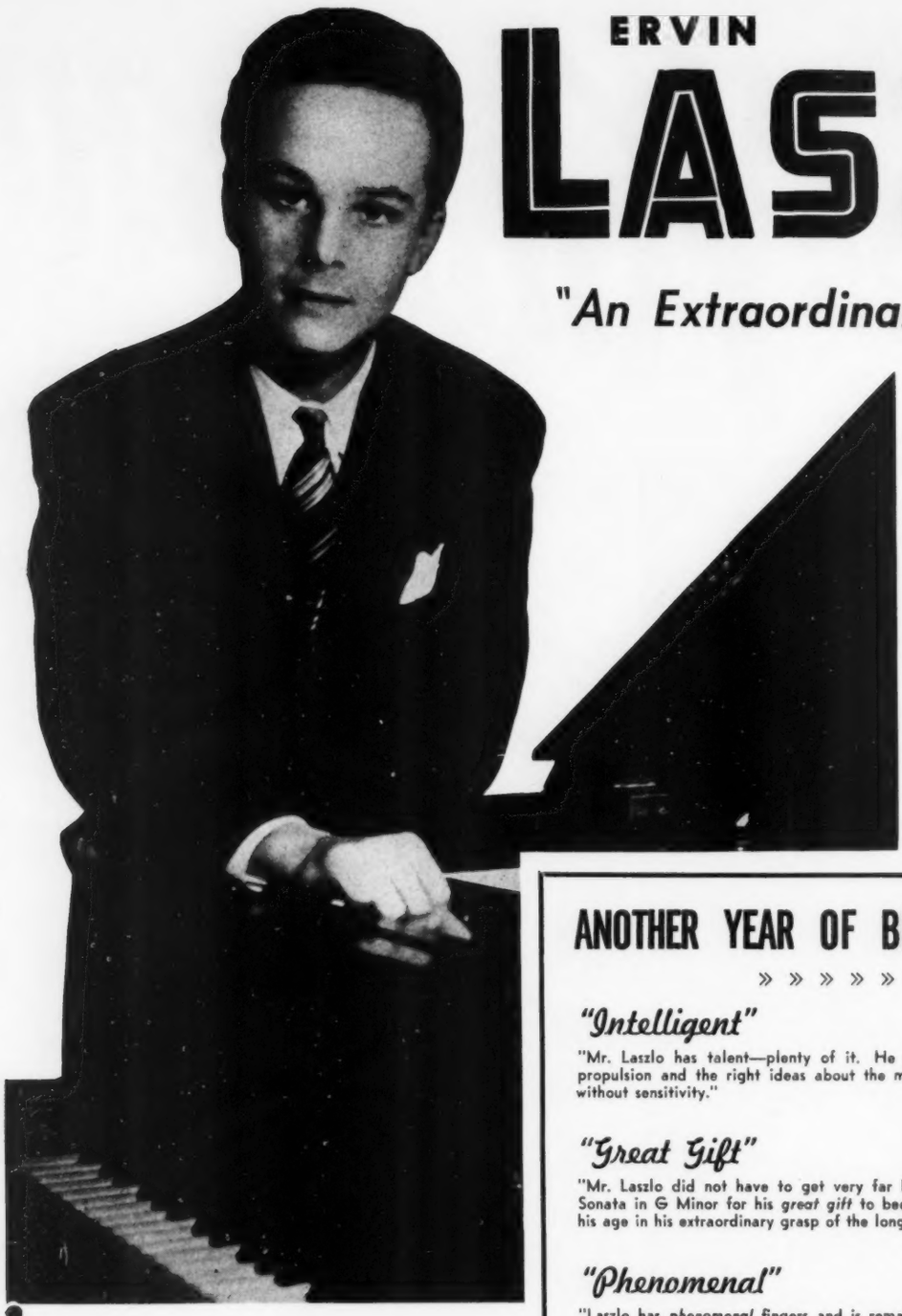
"Once again there was a superb performance by Charles Kullman as Parsifal . . . giving the role a singing quality which was as welcome as it was exceptional."
Alexander Fried, San Francisco Examiner, Oct. 30, 1950

"He sang better than he has sung on our stage in many a year . . . it was a pleasure to hear him."
Marjory M. Fisher, San Francisco News, Oct. 28, 1950

" . . . one was especially impressed with the fine craftsmanship, sincerity and knowing musicianship of his work . . . his voice was equal in size and quality to the huge demands of the score."
Alfred Frankenstein, San Francisco Chronicle, Oct. 29, 1950

1951-52 NOW BOOKING

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ERVIN LASZLO

"An Extraordinary Young Artist...

.... should join the rarified ranks of those few at the very top.'

HARRIETT JOHNSON
NEW YORK POST
NOV. 1, 195(

ANOTHER YEAR OF BRILLIANT SUCCESSES

» » » » » « « « « «

"Intelligent"

"Mr. Laszlo has talent—plenty of it. He has a strong rhythmic sense, much musical propulsion and the right ideas about the music he is playing. It is *intelligent* and not without sensitivity."

N. Y. Times, Nov. 1, 1950

"Great Gift"

"Mr. Laszlo did not have to get very far beyond the opening measures of Schumann's Sonata in G Minor for his *great gift* to become apparent. He is still far in advance of his age in his extraordinary grasp of the long line and the passionate drive of his playing."

N. Y. Herald Tribune, Nov. 1, 1950

"Phenomenal"

"Laszlo has *phenomenal* fingers and is remarkably gifted in a musical sense. He played Schumann and Beethoven with unfailing accuracy and with high polish. Six Chopin etudes were also disposed of with amazing ease. Everything is accomplished with refreshing simplicity and without seeming nerves. Here is an extraordinary young artist, who, if he continues to mature, should join the rarified ranks of those few at the very top."

N. Y. Post, Nov. 1, 1950

"Singing Tone"

"The pianist made manifest a beautiful *singing tone* in expressive moments, and good musicianship."

Chicago Sun-Times, Oct. 8, 1950

"Dazzling"

"The audience was impressed and thrilled as they heard Ervin Laszlo perform with *dazzling* virtuosity one of the most brilliant piano concerts heard here in several years . . . The young man, handsome and perhaps shy, was every inch the musician, never for a moment condescending to his audience either in manner, program, or performance."

Salisbury (N. C.) Evening Post, Nov. 10, 1950

"Remarkable"

"He possesses a *remarkable* technique and is already fortunately equipped with a well-disciplined mind . . . The young man had a fluid sensitivity and a purity of musical conception that were very engaging."

The Miami Herald, Dec. 15, 1950

1951—1952
Now Booking

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WITH ORCHESTRA
IN RECITAL

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★

'ROUND THE WORLD WITH "MASTER 'CELLIST"

Edmund KURTZ



— 1950 —

Among Others

3 appearances with New York Philharmonic-Symphony
Dimitri Mitropoulos conducting, Nov. 9, 10, 12

2 appearances with Chicago Symphony
Dr. Fritz Busch conducting, Feb. 9, 10

49 CONCERTS U.S.A.
January 6-May 12

19 PERFORMANCES IN AUSTRALIA
11 WITH ORCHESTRA
June-July

26 PERFORMANCES IN EUROPE
SWEDEN • DENMARK • NORWAY • HOLLAND
FRANCE • BELGIUM • ITALY
13 WITH ORCHESTRA
October-December

— FUTURE PLANS —

1951

U.S.A.
January-May

South America
2nd Tour
May-June

Europe
October-November

Available U.S.A.
January-May 1952

COLUMBIA MASTERWORKS and RCA VICTOR RED SEAL RECORDS

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March 4th in Springfield, Ohio

Playing Beethoven Concerto with

SPRINGFIELD ORCHESTRA

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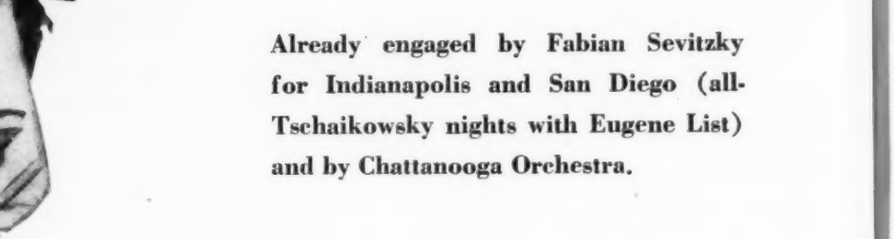
Already engaged by Fabian Sevitzky for Indianapolis and San Diego (all-Tschaikowsky nights with Eugene List) and by Chattanooga Orchestra.

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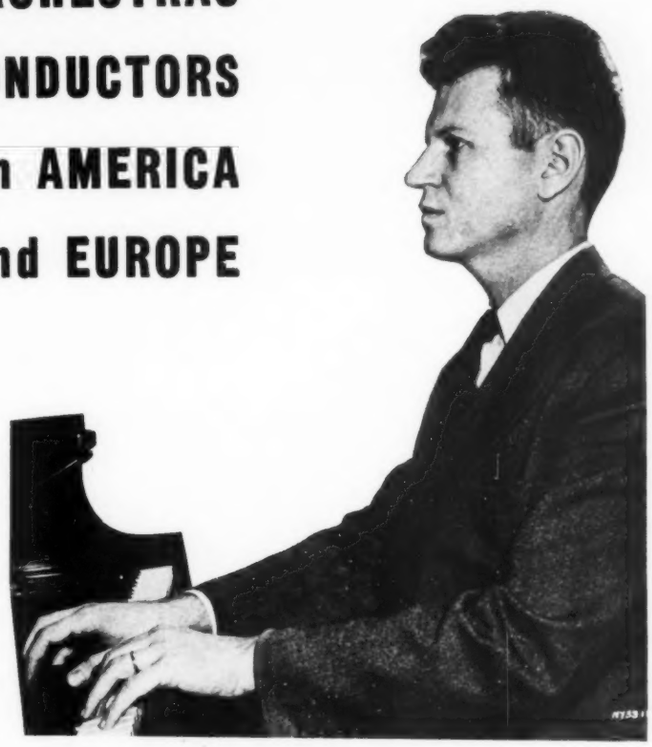


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Copenhagen Tivoli
Dallas
Denver
Des Moines
Detroit
El Paso
Florence (Italy) Philharmonic
Fort Wayne
Grant Park Symphony
Harrisburg
Havana
Houston
Indianapolis
Jersey City Philharmonic
Kenosha, Wisconsin
Lamoureux (Paris)
Lewisohn Stadium
Lincoln, Nebraska
London Philharmonic
Los Angeles Philharmonic
Louisville
Mexico City
Miami
Milwaukee
Minneapolis
Montreal
Mutual Network
Nashville
National Orchestral Assn. (NYC)
National Symphony (Wash., D. C.)
N B C Symphony
New Orleans
New York Philharmonic-Symphony
Oak Park, Illinois
Oklahoma City
Orchestre National (Paris)
Pasdeloup (Paris)
Philadelphia
Pittsburgh
Portland, Oregon
Prague Philharmonic
Robin Hood Dell, Phila.
Rochester
St. Louis
San Antonio
San Francisco
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Springfield, Illinois
Tri-City
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Waco
Wichita
Wilmington, Delaware
Winston-Salem



30 APPEARANCES
with
NEW YORK PHILHARMONIC - SYMPHONY

Latest Appearance

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playing Milhaud's Carnaval d' Aix and
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Leonard Bernstein Conducting

**Broadcast over CBS, Sunday March 4th*

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Piastro
Poole
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Ringwall
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American Mezzo-Soprano Star
of the Metropolitan Opera
SEASON
1950-51
METROPOLITAN OPERA: Re-engaged 8th consecutive season
COLUMBIA MASTERWORKS RECORDS: Prince Orlofsky in official Metropolitan Opera recording of "Fledermaus"; Song of the Wood-Dove from Schoenberg's "Gurrelieder", Stokowski, New York Philharmonic-Symphony
CONCERTS: Including appearances with Boston Symphony March 23 and 24 in the Bach St. Matthew Passion
RADIO: Firestone simulcast (3rd Firestone appearance)
— SUMMER 1951 —
HOLLAND FESTIVAL (2nd season) "Ballo in Maschera" under Gui; EDINBURGH FESTIVAL, Beethoven 9th, N. Y. Philharmonic-Symphony, Walter.
— 1951-52 —
N. Y. PHILHARMONIC-SYMPHONY—soloist Mendelssohn's "Elijah" and Monteverdi's "Orfeo"; CHICAGO SYMPHONY—soloist Mahler Symphony No. 8.
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Thomas Scherman, *Conductor*

A REMARKABLE NEW ORCHESTRA which has had a sensational success in New York City is now—for the first time—available for touring, at a price within the budgets of colleges, music clubs and organizations in smaller music-loving communities

Now Booking: LIMITED TOUR IN EASTERN U.S. • SPRING 1952

"One thing that has helped to make this one of the most exciting music seasons here in many years is the Little Orchestra. . . . The Standing Room Only sign is up at every concert."

LADIES' HOME JOURNAL

Thea Dispeker, *General Manager of the Orchestra*

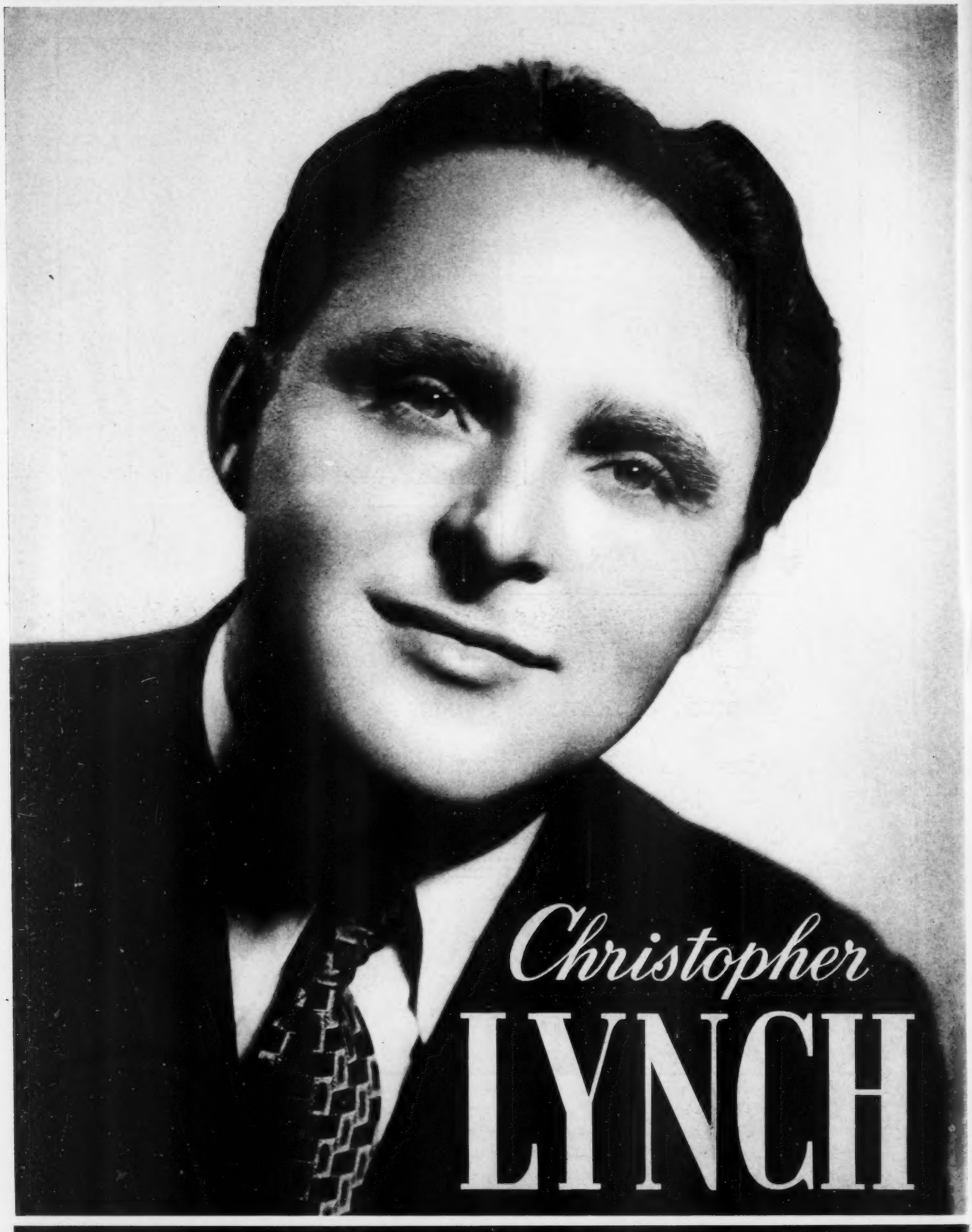


Children's Concerts Also A further versatility demonstrated by the ensemble and its ambitious chief is in the realm of children's programs. These have had phenomenal success in New York, and have been received with equal enthusiasm under the auspices of Mrs. Julian Olney in White Plains, and the Griffith Music Foundation in Newark. On request, the best of these programs will be available for afternoon performance at special rates for students, where the convenience of touring permits.

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"There is magic in his music to warm the heart and mist the eyes." NEW YORK WORLD-TELEGRAM



Christopher LYNCH

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XUM

Dorothy Maynor

"Possesses so much she proves the universality of music"



DECEMBER 1950
First Appearance in the Hawaiian Islands
3 Concerts with the Honolulu Symphony

"Truly Great"

WRITES A REVIEWER IN THE UNITED STATES

"When Dorothy Maynor sings Schubert's 'Ave Maria' you feel that even angels hold their breath for the sheer reverence of it. She prays a song rather than singing a prayer. She has a lovely voice amazing in range—from dusky tones to a liquid soprano. She has perfection in technique, in gestures and posture. But more than that—more than voice and technique—Dorothy Maynor's music has soul. This 'living spirit', as she expressed it, makes her truly great, because of her ability to bring emotion and beauty to everyone."

"Captivating"

WRITES A REVIEWER FROM EUROPE

"Dorothy Maynor is so accomplished an artiste and has such a captivating personality that she is completely refreshing. She surprises, moves, transports one out of this world, she possesses so much. The compass of her voice is extremely unusual, it reaches from a high soprano to a low alto—perhaps still deeper. It is wonderful, clear and always beautiful in tone. It seems as though the echo of every instrument in the world pours from her throat—the sweetest, softest flute, the oboe's primitive nasal tone, the clarinet's darker hue in the lower register, and the viola's intensity. And it can also ring out demonically when she puts forth her full power in passionately felt expression.

"An Impresario"

WRITES FROM SOUTH AMERICA

"If she had set out to bring men nearer to each other in the field of spiritual relations instead of providing her audience with a singularly brilliant recital, she could not have been more successful. When she sang, she proved effectively the universality of music. Miss Maynor revealed the finest esthetic sensibility of any artist to perform here in many years.

SECOND
EUROPEAN
TOUR
SPRING 1951

By Popular Demand

RCA Victor Red Seal Records

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European Triumphs for NAN MERRIMAN



The American Mezzo Soprano

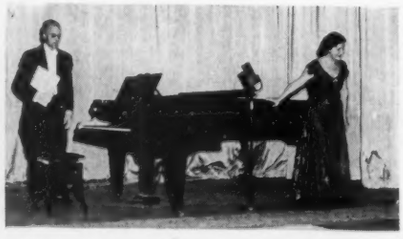
"A SENSATION" IN PARIS

"FROM TRIUMPH TO TRIUMPH" IN SPAIN

RADIO BILBAO BROADCAST

Nov. 13, 1950

"In the concert which our Philharmonic Society performed last Saturday, there was presented for the first time in Bilbao and in Spain, an extraordinary mezzo soprano, Nan Merriman, who from the first moment she appeared on the stage, conquered her audience. From the very beginning when Miss Merriman sang the three arias from 'Orfeo', we realized that we were in the presence of true musical genius. The wild applause confirmed the complete agreement of the audience with our own opinion."



Miss Merriman acknowledges applause of grateful audience following third Barcelona appearance. Ralph Linsley, accompanist for Miss Merriman, is at left.

- "Indisputably an artist of superior calibre. She possesses a mellow, vibrant and flexible voice. A master of clear and convincing diction. The triumph of Nan Merriman was great and well merited. We owe gratitude to Miss Merriman for having invited us to share her art and talent." La Vanguardia Espanola, Barcelona, Dec. 22, 1950
- "A miracle of tenderness and soulful singing. We all fervently hope that on her second tour of Spain she will be with us in Barcelona, which she has conquered entirely." El Destino, Barcelona, Dec. 30, 1950
- "Her singing brought forth an ovation. A perfect demonstration of the high artistic quality of this artiste." Unidad, Bilbao, Dec. 14, 1950
- "An excellent singing artist. She understands perfectly all the refinements of vocal technique. The work accomplished by Miss Merriman deserves the title of 'monumental'." Diario De Barcelona, Dec. 22, 1950
- "A voice of gold and velvet, moving without effort. So perfect was her style it seems to me to defy all criticism." Marc Pincherle, Les Nouvelles Litteraires, Paris, Dec. 12, 1950
- "Nan Merriman enjoyed a monumental triumph and earned the highest ecomiums for her performance." Gaceta, Oveido, Dec. 17, 1950
- "A great success was enjoyed by the eminent mezzo soprano, Nan Merriman. She possesses a beautiful voice of great quality and power, and her diction is clear and expressive. She was received with ovations." El Noticiero Universal, Barcelona, Dec. 27, 1950

In America 1952—Now Booking

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"VITALITY
FIRE
BRILLIANCE
and MAGICAL
BEAUTY . . .
plays with a
bold FLASHING
WIZARDRY. *His*
TONE GLOWED
with WARMTH
and TENDERNESS."
San Francisco News

RCA Victor
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RICARDO

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A violinist of international renown



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SUSAN REED



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FRENCH OFFERINGS SCORE

". . . Besides selections from her customary repertoire, she presented seven songs from the old French province of Auvergne. . . . she enlisted the assistance of a quintet of skillful instrumentalists . . . The audience was obviously enchanted . . . the continuing applause necessitated . . . repetition."

—Ross Parmenter, NEW YORK TIMES

MORE THAN A SOPRANO

"Susan Reed was being very modest when she billed herself . . . as a soprano and nothing more. She was so much more . . . She was the little lady with the beautiful red hair who played on zithers and Irish harps, making her fingers skim over the strings as if they, too, had music in them . . . Then she was the witty narrator . . . also the . . . scholar—proof being the new set of 'Songs of the Auvergne' . . . she was handing out songs like flowers, singing . . . like an angel . . . Maybe Town Hall should pay her to appear there from time to time, if only to clear away some of the repertorial cobwebs that gather with the seasons."

—Louis Biancolli, WORLD-TELE. & SUN

RECITAL THRILLS

"Susan Reed captured the heart of her audience . . . Her simple, charming, wistful manner enchanted every one and created a recital of rare emotional quality. It was an experience to cherish . . . Her voice . . . is endowed with a sweetness . . . quite breathtaking . . . she creates her own bit of magic . . . Hard is the heart not melted by such a combination of artless songs and genuine interpretation."

—Miles Kastendieck, JOURNAL-AMERICAN

WORDS AND MUSIC

"It's natural for everybody to sing and when everybody sings, it should sound natural, but, also, too often such is not the case. It was the case, however, yesterday . . . Susan Reed returned . . . she has not, thank fortune, in the process of becoming an artist, lost her simplicity and spontaneity . . . the listener loves her and the songs she sings . . . She is utterly without affection but her simplicity is drenched with subtleties . . . Her tone . . . was lovely and she performed with delightful musicality. Both the songs and their recreation were a joyous experience."

—Harriett Johnson, NEW YORK POST

SUSAN REED BRINGS THE AUVERGNE TO LIFE

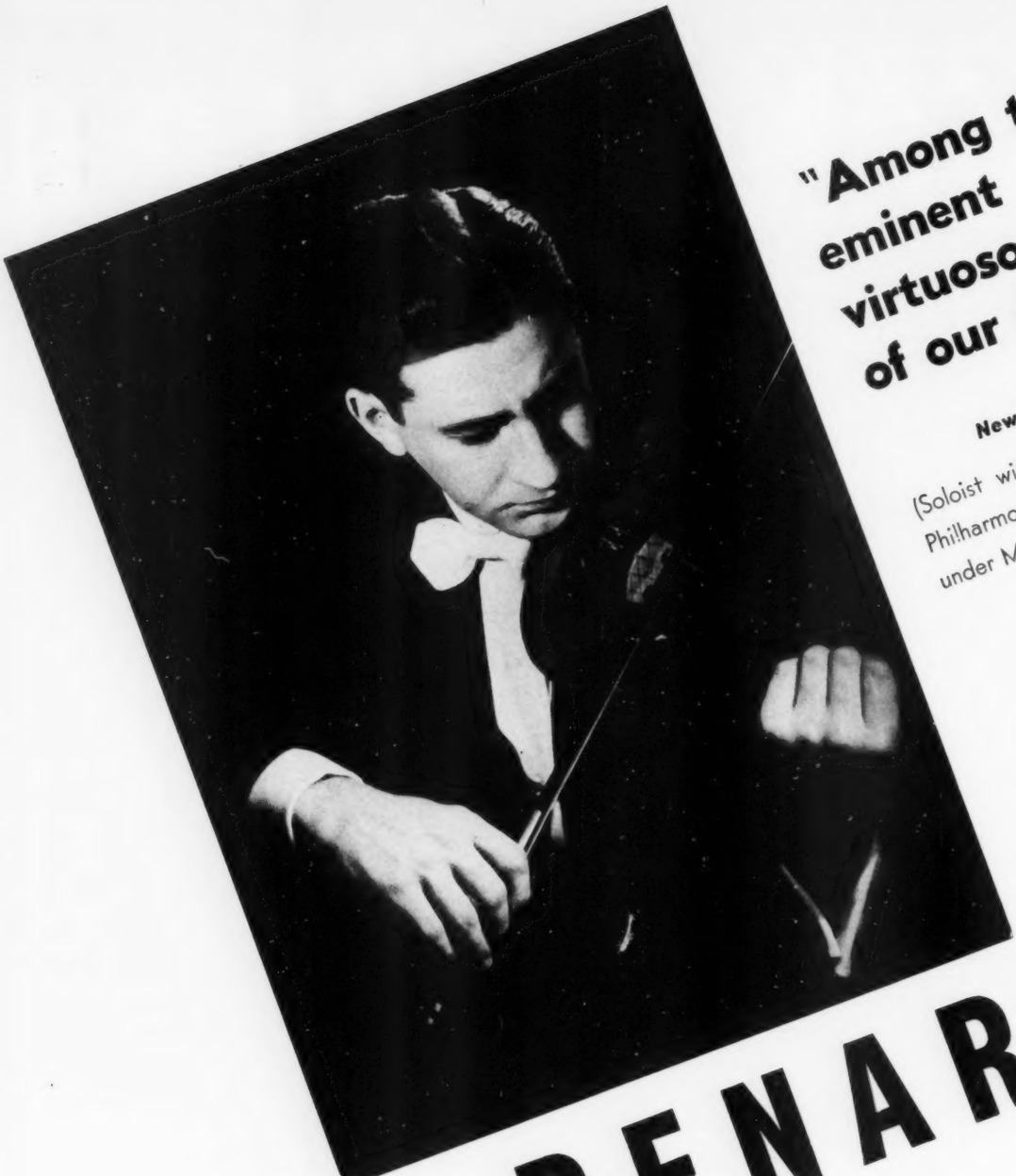
". . . 'Songs of the Auvergne' . . . yesterday seemed to delight and move the local populace . . . her art has discipline, form and polish . . . with a carefully prepared and modulated background of an instrumental ensemble, Miss Reed made the old, easy-going province come to life . . . each was delivered with care, simplicity and . . . beauty . . ."

—Albert J. Elias, DAILY COMPASS

RCA-VICTOR RED SEAL
Folk Songs and Ballads, Vol. 1, Vol. 2.

COLUMBIA MASTERWORKS
"Songs of the Auvergne"

XUM



"Among the eminent virtuosos of our day."

Howard Taubman, New York Times, Oct. 20, 1950

(Soloist with the New York Philharmonic-Symphony under Mitropoulos)

OSSY RENARDY

Ossy Renardy plays the fabulous "Cannon Joseph" Guarnerius, 1743

London ffrr Recordings including the Brahms Violin Concerto with the Concertgebouw Orchestra under Charles Munch.

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THE REVELERS

World's Most Famous Male Quartet

"The Revelers held a capacity audience for two hours at Topeka's City Auditorium last night and still the listeners refused to leave. The versatility of the group was a guarantee that there would be music to each listener's own special liking. The pleasant friendly singers appeared again and again with a happy approach to their audience, reflecting the feeling that they were enjoying the program with their listeners.



"For more than a quarter century the name Revelers meant the highest type of lighter male quartet singing, but now the new REVELERS are a real concert group with a repertoire ranging all the way from lieder to sing tunes. The four artists prove that four fine voices, plus expert arrangements, plus spectacularly fine support at the piano can produce a concert to suit any taste musically."

"For sheer artistry in ensemble few concerts can compare with the one presented by the Revelers. The male quartet displayed a calibre of musicianship in which one was conscious of expressive range and diction, a professional command of shading and contrast."



"The Revelers don't have to choose from a standard repertoire. They can sing what they please—or what the public pleases. They do! There seemed to be a fine spirit of camaraderie existing among the singers and the pianist. It was that spirit and the Revelers own enthusiasm, as much as their own superb musicianship that made their concert so enjoyable."

Lawrence Evans and Weinhold, inc.

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INTERNATIONAL ACCLAIM FOR "BRILLIANT PIANIST"

OLIN DOWNES,
THE NEW YORK TIMES



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soloist, London Symphony Orchestra—May 1951

NORTH AMERICAN TOUR
October 1951 - March 1952

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New York, January 15, 1952

EUROPEAN TOUR
March-June 1952

— COLUMBIA MASTERWORKS RECORDINGS —

BACH
Chromatic Fantasy and Fugue
Fantasy in C minor
Overture in French Manner

BEETHOVEN
Sonata in D major, op. 28

CHOPIN
Fantasy in F minor
Barcarolle
Fantaisie Impromptu

LISZT
Sonata in B minor
Leggierezza
Funerailles
Rakoczy March
Liebestraum
"Apres une lecture de Dante"

BARTOK
3rd Piano Concerto
(Philadelphia Orchestra, Ormandy)

RACHMANINOFF
2nd Piano Concerto
N.Y. Philharmonic-Symphony Rodzinski)

San Francisco
"Brilliant keyboard achievement"
Chronicle, Nov. 13, 1950

WASHINGTON, D.C.
"Draws One of Biggest Audiences Here"
(Headline) Eve. Star, Jan. 12, 1951

HONOLULU
"Sandor Delivers High Plane Performance in Concert Here"
(Headline) Star-Bulletin, Nov. 6, 1950

AUSTRALIA
(SYDNEY)
"I have not heard finer piano playing than Sandor has given in all his recitals—and during the last 15 years I have heard every pianist of note."
Daily Telegraph, August 30, 1950

LOS ANGELES
"Real artist"
Hollywood Citizen-News, Nov. 27, 1950

NEW YORK
"Expressively persuasive"
Herald Tribune, Dec. 12, 1950

Steinway Piano

•

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Triumphant Welcome!

American Debut

King Philip II in "Don Carlo"

November 6, 1950

"An admirable bass, of the most accomplished mastery."

Olin Downes, New York Times

"CESARE SIEPI TRIUMPHS" (headline)

". . . the vocal star of the night. And what a presence, what a fine, assured singing actor he is! His portrayal of Philip II grew in proportion as the opera wore on, the high point being his delivery of the great monologue with endless subtlety and variety."

Robert Bagar, New York World-Telegram & Sun

Don Basilio in "The Barber of Seville"

December 6, 1950

"Cesare Siepi stopped the show for several minutes . . . (He) received massive applause. Deserved applause, too . . . Brilliant bass singing and pantomine of the highest comic potency united to make an effect that dominated the whole evening's entertainment."

Virgil Thomson, New York Herald Tribune

"The biggest ovation of the evening went to Siepi . . . For a full two minutes the audience exploded with applause and bravos for a young man who had played and sung . . . with all the polish and nuance of a veteran singing actor."

Newsweek

Verdi Requiem under Toscanini

January 27, 1951

"Mr. Siepi had everything that the bass part requires, the noble sonorous tone, the finished technique, and beyond all that, the great spirit."

Olin Downes, New York Times

Hear **"Cesare Siepi in Opera Recital" on Cetra-Soria Records**

Watch For **Siepi's new album of Italian Love Songs**

See and Hear **Cesare Siepi on "THE VOICE OF FIRESTONE" Monday, April 9, 8:30 PM EST—NBC radio and TV network**

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Cesare SIEPI

Leading Basso

METROPOLITAN OPERA ASSOCIATION

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SVETLOVA



Prima Ballerina

with
TWO SOLO DANCERS

and
CONCERT PIANIST

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113 West 57th Street, New York 19, N. Y.

Alfred and Herbert Teltschik in "A NEW ADVENTURE in Duo-Pianism



"Alfred and Herbert Teltschik made magic with their music. At times their beautiful matched Steinways sounded as one piano, and then more often they sang with the power and eloquence of a whole symphony.

'The Teltschiks from Texas' are sound musicians with the happy faculty of being able to play modern music well, and yet, in rapid change of mood, bring to the classics all their traditional interpretation and beauty; they perform with an almost uncanny precision, alertness and dexterity. At times the lightness and plastic gracefulness of their playing seems almost unearthly and in the next moment they quicken your pulse with tantalizing rhythms and fiery abandon. Call it communion of spirit or psychic accord or what you will, the Teltschik brothers have everything it takes to be excellent duo-pianists, and they play music which is within the reach and comprehension of every concert goer, without stooping to anything mediocre or musically banal."

"As perfect a program of two piano music ever heard. This was a concert to be seen as well as heard. No frantic acrobatics detracted from the performance. Fingers rippled over the keys in glittering arpeggios, slid up and off the board in glissandos, dug clawlike staccatos, and oscillated faster than the eye could watch in trills. A splendid and brilliant program."

"The timing and precision of the Teltschiks is superb. Although each artist has a style definitely his own, the end result is the same, accomplishing an almost unbelievable 'oneness.' The young artists are an outstanding team, embodying in their playing a vast wealth of expression and skill which will assure them a brilliant future."

FOR LIMITED ENGAGEMENTS ONLY

Polyna Stoska & The Teltschiks

in Joint Recital-One Month Only-November 1951

Two pianos and the vivacious soprano star of the Metropolitan Opera, Radio Recording and Broadway

Lawrence Evans and Weinhold, inc.

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Alec Templeton

"'Positively no smoking' read the severe announcement on either side of the proscenium arch last night at the War Memorial Opera House, but Alec Templeton disregarded them. The piano smoked repeatedly under his able fingers, especially when he was engaged in his improvisations, burlesques and assorted funny business. For this is where Templeton particularly shines. His satires are based upon extremely pointed appreciation of musical style, plus a completely unimaginable capacity for singing absolute nonsense which involves all the characteristic sounds of foreign languages but means nothing at all. His sense of style serves him best, however, when working out on notes or themes presented him by his audience, and then, again, choosing among names called by his hearers, developed them perfectly in the manners of Mozart, Gershwin and Richard Strauss. This sort of thing requires a perfect ear, enormous experience of music, and a very special kind of creative ability. Above everything, the warm humor and liveliness of the man are infectious. Concerts are too often deadly solemn. Templeton gives you a good time."

ALFRED FRANKENSTEIN
San Francisco Chronicle



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"The Undisputed King and Queen of Duo Pianists."

—CHICAGO JOURNAL OF COMMERCE

"The most brilliant two-piano team of our generation."

—NEWSWEEK Magazine



VRONSKY and BABIN



"The most searching musicianship."
—New York Times

"Supreme in their field."
—Cleveland Press

"Far and away the best."
—Detroit Times

"The finest kind of two-piano playing this life affords."
—Baltimore Sun

"The performance retold the greatness of these two pianists."
—Atlanta Journal

Concert Calendar of VITYA VRONSKY and VICTOR BABIN

1951

WINTER	United States, Canada, Cuba
SPRING	Israel, Europe, England
SUMMER	Aspen Festival (Colo.), South America

1952

WINTER	United States and Canada
SPRING	United States and Canada
SUMMER	Australia

In the New York Times' list of best recordings of 1951, Vronsky and Babin are the only duo pianists chosen—for their recording of Bizet's "Jeux d'Enfants"!

Columbia Masterworks and Victor Red Seal Recordings Steinway Pianos

Management: COPPICUS, SCHANG & BROWN, INC.

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"Dorothy Warenskjold was one of the most heart-breaking and superbly expressive interpreters of this music (role of Sophie, Der Rosenkavalier) it has ever been my privilege to hear."

Alfred Frankenstein, San Francisco Chronicle January 21, 1950

★

"Not only did Miss Warenskjold assume the character of that callous young gentleman (Cherubino) with an adroitness and charm, but her voice proved itself lustrously suited to the part."

R.H. Hagan, San Francisco Chronicle, October 6, 1950

★

"Dorothy Warenskjold's clear and beautiful voice, which has continued to grow in power, was projected to excellent advantage and her bearing conveyed the dignity and poise of the young Princess Pamina (The Magic Flute)."

R.H. Hagan, San Francisco Chronicle October 14, 1950

★



Brilliant Star of

CONCERT
★
RADIO
★
TELEVISION
★
SAN FRANCISCO OPERA ASSOCIATION

"Miss Warenskjold fit into the role of the love-lorn youth, as though to the manner born. She was charming. Her singing was pure and lovely."

—Alexander Fried, San Francisco Examiner, Oct. 6, 1950

DOROTHY *Warenskjold*

LYRIC SOPRANO

"MISS WARENSKJOLD SCORED A NOTABLE TRIUMPH"
(headline)

"Tall, slender and stately, the masculine attire of Cherubino was most becoming to her. But she did much more than grace the costumes: she lived up to them! In short, her Cherubino was as credible as any woman could possibly make it. Both vocally and histrionically, this gifted young artist may be credited with an outstanding success."

—Marjory M. Fisher, San Francisco News, October 5, 1950

1950—A YEAR OF OUTSTANDING ACHIEVEMENT FOR AMERICA'S NEWEST FAVORITE OF RADIO AND TELEVISION

- 6 weeks as star of HARVEST OF STARS 1950 Summer Series replacing James Melton
- 6 other appearances as Guest Star on James Melton's NBC HARVEST OF STARS
- 24 appearances on the STANDARD HOUR
- Guest Star of THE RAILROAD HOUR
- Leading soprano role of Antonia in NBC Television Opera TALES OF HOFFMAN
- and Engaged as Guest Artist for VOICE OF FIRESTONE, June 1951

MANAGEMENT: LAWRENCE EVANS & WEINHOLD, INC.

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XUM

Chamber Music for Winds

(Continued from page 18)

sible combination of voices within the framework of classical form, and his unerring ear enabled him to contrive the most delicate balances of sonority and the most exquisite timbres. The serenades and divertimentos are full of passages that make the listener shiver with pleasure at the sensuous subtlety of the scoring. In the Quintet for Piano and Winds, Mozart achieved the ultimate in blending those instruments; and his Adagio and Rondo, K. 617, for glass harmonica, flute, oboe, viola, and cello, glistens and glows like a piece of precious crystal. The terrible misadventures of the two horn players in the Sextet (A Musical Joke), K. 522, reveal Mozart's keen awareness of the problems of horn playing as well as of composition.

Mozart's Twelve Duos for Two Horns, K. 487, which some musicologists have claimed for the basset horn, are wonderful studies in two-part writing and skillful instrumentation. Forsyth explains the amusing vagaries of the basset horn. It was actually a little bass clarinet, which was invented by a German instrument-maker named Horn and christened by him the Basset-"Horn." The Italians translated the name literally, so that it became the corno di bassetto, a name borrowed by George Bernard Shaw to sign his early music criticism. Mozart liked the basset horn and wrote parts for it not only in several chamber works but in the scores of Die Zauberflöte, Die Entführung aus dem Serail, and the Requiem.

Those who do not know Beethoven's early works for wind and brass miss one of the freshest and most striking aspects of his youthful genius. The Octet, Op. 103, for two oboes, two clarinets, two French horns, and two bassoons had a checkered history. Despite its late opus number, it was composed in the early 1790s, but it was not published until 1834, seven years after Beethoven's death. The octet was arranged and published in the form of the String Quintet, Op. 4, as early as 1797. In turn, this quintet was arranged as the Trio, Op. 63, for piano, violin, and cello. It would be interesting to hear a program of Mozart's and Beethoven's chamber-music works in different versions, preferably those made by the composers themselves and not by some professional arranger at the behest of a greedy publisher. Beethoven was continually plagued by the unauthorized publication of his works, which often appeared in hideously botched arrangements. In the case of Mozart's String Quintet, K. 406, however, we have a genuine transformation, in which the music has lost none of its artistic value.



Copyright 1922 by Associated Music Publishers, Inc.

The opening measures of Hindemith's effervescent and intricate Quintet for Wind Instruments, Op. 24, No. 2. (Reproduced by permission of Associated Music Publishers, Inc.)

Another early composition of Beethoven is the Sextet, Op. 71, for two clarinets, two French horns, and two bassoons. It was not published until 1810, but it was obviously written much earlier. This work also appeared in a version for woodwind quintet. The Septet, Op. 20, for violin, viola, French horn, clarinet, bassoon, cello, and double bass is relatively familiar. It is probably unknown to people in its other two forms, as a quintet for two violins, two violas, and cello, and as the Trio, Op. 38, for piano, clarinet or violin, and viola, arranged by Beethoven and published in 1805. The tremendous vigor, the heroic mold and impetuosity of Beethoven's string writing is paralleled by his writing for winds and brass, even though he had to be a bit more cautious. The Sextet, Op. 81b, for two violins, viola, cello, and two French horns, composed about 1794 and published in 1810, gives the horn players some passages that require a bold heart and a firm lip.

Another opportunity for enterprising chamber musicians to perform different versions of the same work by Beethoven is offered by the Quintet, Op. 16, for piano, oboe, clarinet, bassoon, and French horn, obviously modelled after Mozart, composed in 1797 and published in 1801. This charming work also exists as a quartet for piano, violin, viola, and cello, and in an arrangement for string quartet, marked Op. 75. It is too beautiful in its original version, however, to tempt any but the very curious to hear it in other forms. Very occasionally Beethoven's Tre Equali, for soprano, alto, tenor, and bass trombones are played. But the duos for clarinet and bassoon and the Trio, Op. 87, for two oboes and English horn (composed in 1794 and published in 1806) are all but forgotten.

THROUGHOUT the nineteenth century composers continued to write for brasses and woodwinds, but the number of important works by major figures declined sadly. One looks in vain for a work by Schumann, Mendelssohn, Brahms, or any of the other romantics to put beside the Mozart serenades, or Beethoven's Quintet for piano and winds, or Schubert's glorious Octet, Op. 166, for two violins, viola, cello, double bass, clarinet, bassoon, and horn, in which the scoring for winds and strings is a miracle of blending. Brahms left us his Horn Trio, his Clarinet Quintet, and his clarinet sonatas, it is true, but no chamber-music work whose emphasis was on wind ensemble.

The twentieth century, however, has brought a resurgence of interest in chamber music for winds and brass, and entirely new approaches to the problems of composing for them. Stravinsky, in his Octet, for flute, clarinet, two bassoons, two trumpets, and two trombones, eschews impressionistic effect and writes with a dry, linear tonal scheme that emphasizes the biting wit and rhythmic vitality of the score. On the other hand, his orchestral work, Symphonies pour les instruments à vent (1920), dedicated to the memory of Debussy, contains gorgeous coloristic effects. Its "powdered" sonorities remind one of Debussy's own late works, of Jeux in particular.

In his recent Mass for Male Chorus and Ten Wind Instruments Stravinsky has taken a new approach. The score is written with the utmost economy and precision. Not a sixteenth note is wasted. Yet the music contains enchanting color effects, often resembling the sound of the baroque organ in its almost harsh, yet brilliant, bright, clear timbres. Stravinsky, however, does not exploit the technique of the instruments in a deliberately virtuosic style, as Ravel does in his miraculous score for L'Enfant et les Sortilèges.

Hindemith's Kleine Kammermusik, Op. 24, No. 2, for flute, oboe, clarinet, horn, and bassoon has won wide popularity through radio broadcasts and its distribution in recorded form. Hindemith revives the contrapuntal mastery of the eighteenth century but puts it into twentieth century terms. The effervescent humor, the pixyish quality of this score are definitely of our time. It has the bounce of jazz, yet it is a serious composition of highly intricate texture for all its seeming lightness and freedom. Hindemith in this work, like Stravinsky in his Octet, thumbs his nose, by implication if not deliberately, at the cloudy impressionism and feeble sentimentality of the post-Wagnerians and post-Debussyans.

EQUALLY fascinating are the experiments of Arnold Schönberg and his disciples Alban Berg and Anton von Webern, who have added entirely new elements to the vocabulary of the winds and brasses. The wide leaps, sudden dynamic contrasts, exotic timbres and textures of twelve-tone music find an ideal medium in such instruments as the clarinet, flute, and oboe. The Schönberg Quintet, Op. 26, for flute, oboe, clarinet, bassoon, and horn, uses classical forms in its four movements and is highly contrapuntal in texture. Yet it is wholly revolutionary in its scoring and sonorous effect.

Perhaps the most striking and concentrated example of what the Viennese school has meant to wind technique can be found in Alban Berg's exquisite Four Pieces for Clarinet and Piano, Op. 5. Here Berg exploits all of the peculiarities of the clarinet, its low, husky tones, its ability to leap into a strident upper register, its oily middle register, and its facile range of dynamics, but he does so invariably with emotional meaning and musical logic. These concentrated miniatures, which have to be studied as closely as a Chinese carving of ivory, are the complete antithesis of such bland displays of scales and arpeggios as Weber's extroverted Grand Duo Concertante, for clarinet and piano. Weber's work is an excellent showpiece, but it leaves unsuspected depths of expression completely untouched. It was Wagner who first developed these coloristic and emotional possibilities. Schönberg's Pierrot Lunaire represents possibly the limit of subtlety in instrumental coloring within the idiom of post-Wagnerian harmony. It opened a new world of sound to young composers.

Twentieth-century parallels to

(Continued on page 217)

NEW YORK MANAGERS

NCAC

S. Hurok



S. Hurok

As in 1949-50, activities for the current season were launched by the impresario S. Hurok on Sept. 10 at the Metropolitan Opera House with a completely sold-out, three-week engagement of the Sadler's Wells Ballet. Five months before the opening, mail orders began pouring in to the Hurok office, and even at that time it was obvious that Sadler's Wells would pile up unprecedented box-office statements. By June 7, New Yorkers had sent into the till $200,000 in advance orders, and the same pattern was being followed in other cities throughout the country. Boston, which was not to have its engagement until January, 1951, had a $40,000 advance sale at that time. Houston and other cities were more than one-third sold-out. By June 25, there was $267,000 in the box-office in New York, and when the curtain went up on Sept. 10 the entire gross of $315,000 had been deposited. When the company left New York on Oct. 1, it boasted an advance sale across the country for a seventeen-week tour of $1,300,000. When the itinerary ended, in Quebec, the troupe had grossed $2,500,000 at the box office. In Los Angeles, *Variety* reported, an eight-performance net of $134,769 shattered all road records for legitimate attractions, including that of South Pacific in Dallas and a $119,000 record set by Oklahoma four years earlier. Presented by the Covent Garden Opera Trust, David L. Webster, general administrator, in association with the Arts Council of Great Britain and the British Council, under the direction of Ninette de Valois and her artistic co-supervisors Frederick Ashton and Constant Lambert, the company won acclaim from both the public and the press. 153 performances were given in 32 cities of the United States and Canada. Next season, Mr. Hurok will present the sister company, the Sadler's Wells Theatre Ballet, which is also under the direction of Miss de Valois.

When the Sadler's Wells Ballet left New York, the Hurok office turned to three important debuts that were coming up. They proved to be among the biggest news events of the musical season. On Oct. 15, a young pianist, Friedrich Gulda, made his debut in Carnegie Hall. His appearance was not without excitement, for he was the first artist detained at Ellis Island under the new McCarran Act, and the New York Times placed the story on the front page, as did papers throughout the country. Editorials were almost unanimous in protesting his detainment, and two days before his concert was scheduled he was given a release by Attorney General McGrath. Mr. Gulda is scheduled to return to the United States in October, 1951, and will appear in recitals and with orchestras until December 15.

Nine days after Mr. Gulda's debut,

(Continued on page 90)



Marks Levine, chairman of board of NCAC and Civic Concert Service

Television: Trend or Variable?

By MARKS LEVINE

After fifteen years of experimentation that was retarded or interrupted by the war effort, television has come to stay. In fact, it has almost come of age. It has survived its first strike. It is in the midst of a controversy about methods of color broadcasting, precipitated by the Federal Communications Commission. Its programs are improving in quality by leaps and bounds. Its receivers are multiplying like rabbits. Its antennae are familiar disfigurements of the country's landscape. Its sponsors vie with each other for the favorite comedian, the most glamorous motion-picture actress, the reigning prima donna, the most omniscient commentator. New York and Hollywood alike breathlessly await the completion of the cross-country coaxial cable, which will transmit million-dollar programs in nation-wide simulcasts. A Metropolitan Opera opening, a heavy-weight championship bout, a world-series baseball game, an annual football classic, a United Nations filibuster, a battle in Korea, a revolution in Costa Rica, an eruption of Vesuvius, a holocaust in China, no longer depend on radio's imageless word description. They are now exposed to any pair of eyes fortunate or unfortunate enough to be glued to a television screen.

Television has come to stay. You can now learn how to play the ukelele by observing Arthur Godfrey. Soon you will be able to study the rudiments of anatomy by watching an appendectomy. If the prophets of television are right, your next child, if you expect any, will be able to

(Continued on page 104)



Alexander F. Haas, vice-president of NCAC, in charge of Pacific Division



O. O. Bottorff, president of NCAC and Civic Concert Service

National Concert and Artists Corporation

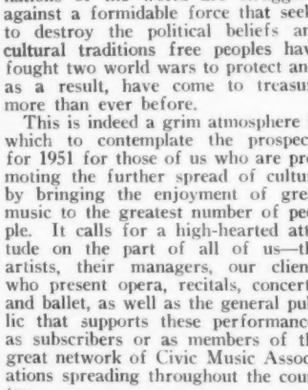
By O. O. BOTTORFF

In the new year we are entering, the gauntlet has been thrown down vigorously, and Americans have been offered perhaps the greatest challenge they have ever been forced to accept. We see our entire nation pulling itself together again in a spirit of unity, with determination to meet the emergencies thrust upon us by the threat of another world conflict. The free nations of the world are struggling against a formidable force that seeks to destroy the political beliefs and cultural traditions free peoples have fought two world wars to protect and, as a result, have come to treasure more than ever before.

This is indeed a grim atmosphere in which to contemplate the prospects for 1951 for those of us who are promoting the further spread of culture by bringing the enjoyment of great music to the greatest number of people. It calls for a high-hearted attitude on the part of all of us—the artists, their managers, our clients who present opera, recitals, concerts, and ballet, as well as the general public that supports these performances as subscribers or as members of the great network of Civic Music Associations spreading throughout the country.

In the face of new perplexities and uncertainties, past experience can provide a barometer by which we can evaluate our problems and chart a course of positive action to solve them. This is not a new experience for us. Accordingly, we can look forward with encouragement to the future. In the past, when pressures

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Thomas Reilly, secretary and treasurer of NCAC and Civic



D. L. Cornetet, vice-president of NCAC and Civic Concert Service

Civic Concert Service

By D. L. CORNETET

Once more we live in an atmosphere of national nervous apprehension. We could easily let ourselves be weighted down by dread of the future. But courage, unselfishness, and hard work in every field of endeavor can counterbalance this tendency. It will also be helpful to cultivate those influences that make men's hearts more kindly and their intentions more peaceful. Since good music has such an influence on most of us, a consideration of the problems involved in its presentation and distribution is important.

Many concert presentations experienced decreased attendance in 1950, notable exceptions being the NBC Symphony, with Arturo Toscanini conducting it, and the Sadler's Wells Ballet. Attendance, however, still exceeded that of the pre-inflationary years. This decrease was therefore a step toward normality after a few years of abnormally large attendance.

1950 was also a year in which many average individuals spent much of their money for high-priced items, such as automobiles, furniture, refrigerators, and television receivers. This left less in their budgets for entertainment, which of course includes concerts. Even so, we are told that the total spending exceeded that of 1949 by eight billion dollars.

In 1951 it is predicted that even after heavier taxes are paid the American public will try to spend sixteen billion dollars more than it did last year. At the same time there will be fewer automobiles and television sets for sale. Much more money will therefore be available for entertainment, and the concert business will benefit from the situation if its product is made to appeal to more of the general public.

In a selective buying period, Civic Music is eminently salable. For thirty years its annual dues to members have remained at a figure that is now most nominal, five dollars. I know of no commodity that sells today for the price it sold for thirty years ago.

In its capacity as an audience-builder, Civic Concert Service has helped committees all over the country to create literally thousands of concertgoers. It now accepts the challenge of these times—to turn a new segment of the public into concertgoers by convincing them that they will receive pleasure and rewards that are not provided by other forms of entertainment.

Civic Concert Service has maintained an excellent business record for the past three decades. A business that withstands such a test of time may be presumed to be sound. This

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Columbia Artists Management



Frederick Schang, president of Columbia Artists Management



Lawrence Evans, senior executive vice-president of Columbia Artists Management

Columbia Artists Management

In view of present world conditions, this company can make no prognostication about the 1951-52 season, but there are reasonable grounds for belief that the concert business will remain stable.

Undoubtedly the major basis for this belief is the sturdiness of the Organized Audience Plan, which has brought about an amazing phenomenon: Three times as many concerts are being given in North America in any year as in all of the rest of the world put together.

This backlog of over 5,000 concert opportunities accounts for about half of the income of concert artists—particularly those whose drawing power has not yet developed to the extent that commercial managers solicit them. These same managers account for another source of stability, because all are continuing their subscription courses and some are offering additional extra attractions.

In the orchestral field, the major symphony orchestras are a steady market for soloists, and a very large number of new and smaller orchestras continue to provide soloist opportunities for inexpensive talent.

A fourth important factor is the superior quality of talent offered to the public by this field. America's network of great music schools and the development of the music departments in our universities have laid a sound groundwork and gotten our musical artists off to a good start.

What is noteworthy is that the superiority of talent in the concert field is found at all price levels. The difference, for instance, between those chosen few whose names are drawing cards and the next stratum of talent is one of fame rather than merit of performance.

Finally, the rise of musical societies that thrive on unqualifiedly serious programs, the enormous sales of record albums of serious music, the increasing number of small radio stations whose time is given over entirely to programs of good music, and their success with such programs—all are auguries for the wholesome development of this art and the well-being of those who work for it.

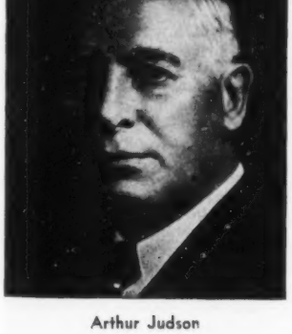
Coppicus, Schang and Brown

Coppicus, Schang and Brown Inc., announces notable additions to its artist list for the coming season — led by the young dramatic soprano, Renata Tebaldi, who made a highly successful debut with the San Francisco Opera earlier this season. Miss Tebaldi, of La Scala, is considered the leading soprano in Italy today. She will be making her first American concert tour and will also be soloist with symphony orchestras. She has been re-engaged by the San Francisco Opera.

The newly successful Little Orchestra Society of New York, conducted by Thomas Scherman, in its first tour; the renowned Paganini Quartet, playing upon instruments once owned by the master himself; Carol Brice, distinguished American contralto; Olga Coelho, the Brazilian chanteuse and guitarist and Marguerite Piazza and Genevieve Warner, the new young Metropolitan Opera sopranos, will all be under the direction of this bureau for the first time.

F. C. Coppicus and F. C. Schang and their new partner, Walter Brown, will also direct the first West Coast tour of the highly popular Robert Shaw Chorale in association with James A. Davidson. This bureau also announces the return, after

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Arthur Judson



F. C. Coppicus

Community Concert Service

This year marks the twentieth season of Community Concert Service. Such an anniversary calls for a stock-taking of accomplishments in retrospect, an inventory of the present situation, and the devising of plans and goals for the immediate future.

Twenty years ago the organized-audience idea was still new enough to be in the experimental stage. To the comparatively small number of communities that were experimenting with it, the Community Concert Association meant a solid and deficit-free concert series for the first time in their musical history. It was an important discovery for those who were eager to promote music of high artistic standard, performed by recognized artists. For the artists, it provided a gratifying extension of their all-too-limited concert tours and an opportunity to make their reputations with a series of brand-new audiences. But the organized-audience movement had not yet made itself felt as a major influence in the musical life of America. With only a few exceptions, the plan was used in those days only by small or fairly remote communities that could not have concerts in any other way.

In the course of the twenty years, however, many new advantages have been incorporated in the organized-audience plan. A new vitality in the concert field has been created by the democratic character of the organization. With an entire community working on the concerts as a project, they have attained personal importance to each individual, instead of commanding admiration from a distance, like the contents of a museum. Ways and means have been found to make great music a part of the community—of, by, and for the people. The aura of diffident patronage has been largely eliminated.

When music was in the hands of the few, it made little contact with the mass audience of laymen. Concerts were not for the man in the street; they were for the elite, and everything promoted on an elite basis has rapidly deteriorated in America. Today the organized audience is an established fact in communities ranging from populations of two thousand to a million. This is more than the promotion of an idea—it represents the principles of democracy at work in the concert world.



James Abresch

Ward French, chairman of board of Columbia Artists and president of Community Concert Service

It has been found that more benefits accrue from a Community Concert Association than the concerts themselves. There is nothing like good music, expertly performed, to promote more good music. There are, on an average, over thirty per cent more outside musical activities, such as choruses, orchestras, bands, and opera and theatre groups, in Community Concert towns than there were before the associations were established, in spite of the fact that many independent courses have joined forces with a local Community Concert Association to form larger series.

The Community Concert Association is an indispensable part of musical life in America today. It is likely to become even more important in the immediate future, for the public mind always turns more toward the community and its worth-while institutions in times of national stress.

Judson, O'Neill and Judd

Judson, O'Neill and Judd, Inc., announce a highly diversified list for 1951-52, including in all some sixty individual artists and special attractions. The division is headed by Arthur Judson; its other two members are Ruth M. O'Neill and William M. Judd. Ada G. Cooper is booking director of the division, and Boris Sokoloff is also associated with it.

Mr. Judson, whose managerial experience dates back 36 years, has just returned from his annual survey of the country's orchestras. His trip this winter was concentrated on the West and Southwest. Mr. Judson reported that he had found "highly professional orchestras," supported by persons and organizations who were "really back of music." Whether it was Denver, where the management has "organized every man, woman, dog and cat," or Oklahoma City, where the most enthusiastic backer is the chamber of commerce; whether it is businessmen or women's groups who supported the orchestras, he found that the cities shared one thing—"they all took their music seriously." While music support in the East is "contracting and shrinking," according to Mr. Judson, music in the West and Southwest "is going forward at a fantastic rate of speed" under the beneficent influence of an "expanding economy" which will insure musical progress and development for years to come.

Two American opera singers are new to the Judson, O'Neill and Judd list — Eleanor Steber, soprano, and Richard Tucker, tenor. This season Miss Steber's roles at the Metropolitan have ranged from the Marschallin in Der Rosenkavalier to Marguerite in Faust, Donna Elvira in Don Gio-

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Arthur L. Wisner, exec. vice-pres., Columbia Artists; vice-pres., Community Concerts; director, Chicago office and Western Division

NCAC

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have been intense and personal anxieties great people have turned instinctively to the more serious forms of art and entertainment in order to find release. What has been more natural than for them to turn to the greatest of these forms, music? Music reflects the hopes, fears and ambitions of all people as the one universal language that has established a common ground on which all races and nationalities can meet. It is a language to be fostered by every community, for through understanding comes greater spiritual enjoyment and fuller appreciation of values that are fundamental to all of us.

The present unsettled frame of mind of the public is, I believe, primarily responsible for whatever temporary decline the box office has recorded during recent months. One could hardly expect it to be otherwise. Now we are entering a period of national mobilization. As in the past, our entire nation and its individual citizens must adjust themselves to the political, economic, social, and spiritual changes that inevitably accompany such a mobilization. Although it is difficult to foretell the amount of time required for these turbulent waters to find their new level, because of the American tradition of great resiliency in the face of such crises and the ability of the individual citizen quickly to "snap back," we are supremely confident that as these adjustments are made the public will respond in even greater numbers than ever before, creating another great upsurge of interest in and support of serious music. Interpreted in the language of our particular business, this means increased concert attendance.

We recognize that concert management, along with industry and other business, has an added responsibility to the public during the period of mobilization. It is our particular responsibility to use all the facilities at our disposal to improve the quality, the quantity, and the financial security of musical entertainment, and to assist our clients in every feasible way to give the greatest possible variety and the largest quantity of music to all the people who will want and need this release during the trying times ahead. We are glad to accept this responsibility, and we do so realistically, with confidence in our abilities and our service, with confidence that the public will appreciate and fully support our efforts, and with determination to play our important role well.

NCAC Artists List

The following artists and attractions are represented by National Concert and Artists Corporation for the 1951-52 season:

Special attractions: * Sadler's Wells Theatre Ballet; Singing Boys of Norway (Olavsguttene); * Uday Shankar and His Hindu Ballet; * Ana Maria's Spanish Ballet; Iva Kitchell, America's foremost dance satirist; the Rabinofs, violin and piano duo; National Male Quartet, Baggiore and Tobin, tenors; Sanders, baritone; MacKay, basso; Josef Marais and Miranda, balladeers; Ellabelle Davis, soprano, and Lawrence Winters, baritone, in joint recital; The Weedes, father and son, baritone duo; Irra Petina, mezzo-soprano, and Kurt Baum, tenor, in joint recital featuring Carmen excerpts; Margaret Roberts, soprano, and William Shriner, baritone, in joint recital; Bakaleinikoff Sinfonietta, Vladimir Bakaleinikoff, conductor, with Dorothy Eustis, pianist; Boris Goldovsky in a program of Piano Portraits; Richard Dyer-Bennet, twentieth-century minstrel, in solo recital, and in joint recital with Miriam Solovieff, violinist.

Sopranos: Adele Addison, Ann Ayars, Marion Bell, Mimi Benzell, Erna Berger, Winifred Cecil, Ellabelle Davis, * Victoria de los Angeles, Jean Dickenson, Doris Doree, Kirsten Flagstad, Uta Graf, Frances Greer, Marina Koshetz, Alyne Dumas Lee, Lotte Lehmann, Eva Likova, Zinka Milanov, * Patrice Munsel, Herva Nelli, * Roberta Peters, * Delia Rigal, Graciela Rivera, Margaret Roberts, Stella Roman, Tusa Santo, and Astrid Varnay.

Mezzo-sopranos: Margaret Harshaw, Winifred Heckman, Irra Petina, Lorna Sydney, and * Blanche Thebom.

Contraltos: * Marian Anderson, Francine Falkon, Jean Handzlik, Winifred Heidt, and Claramae Turner.

Tenors: Kurt Baum, Mario Berini, * Mario del Monaco, Giuseppe di Stefano, Thomas Hayward, Hubert Norville, * Jan Peerce, Lanny Ross, Brian Sullivan, and Set Svanholm.

Baritones: Mack Harrell, Steven Kennedy, Robert Merrill, Marko Rothmuller, Paul Schoeffler, William Shriner, Martial Singher, Gerard Souzay, Louis Sudler, John Charles Thomas, Thomas L. Thomas, Hugh Thompson, Robert Weede, * Lawrence Winters, and Floyd Worthington.

Basses: Salvatore Baccaloni, * Boris Christoff, Frank Edwinn, * Jerome Hines, Hans Hotter, Désiré Ligeti, Nicola Moscona, Ezio Pinza, and Norman Scott.

Pianists: Jacques Abram, * Stell Andersen, Gina Bachauer, Abba Bogin, Alexander Brailowsky, Ania Dorfmann, José Echaniz, Dorothy Eustis, Sidney Foster, Jakob Gimpel, Jean Graham, * Friedrich Gulda, Julius Katchen, † Jacob Lateiner, Raymond Lewenthal, Seymour Lipkin, * Moura Lympany, Nikita Magaloff, Frederick Marvin, Benno Moiseiwitsch, Hortense Monath, Guiomar Novaes, Leonard Pennario, * Artur Rubinstein, * Franz Rupp, Bernardo Segall, Rosalyn Tureck, Alexander Uninsky, George Walker, Bernard Weiser, and * Sylvia Zaremba.

Violinists: † Norman Carol, Rafael Druian, Nathan Milstein, Jeanne Mitchell, Benno Rabinof, Ruggiero Ricci, Aaron Rosand, Miriam Solovieff, * Isaac Stern, and Joseph Szigeti.

Cellists: Raya Garbousova, * Gregor Piatigorsky, and Joseph Schuster.

Harpists: Marjorie Newsom and Carlos Salzedo.

Guitarist: * Andrés Segovia.

Duo-pianists: Arthur Gold and Robert Fizdale, Luboshutz and Nemenoff, and * Joanne and Jeanne Nettleton.

Ensembles: Griller String Quartet, New Friends of Music Quartet (piano, violin, viola, and cello), Salzedo Ensemble (two harps, flute, cello, and piano).



Silverman

John Brakebill, western field manager for Civic Concert Service



Harlowe Dean, eastern field manager for Civic Concert Service

Civic Concerts

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record constitutes a recommendation to culturally-minded business men throughout the nation. They have found the original organized-audience plan, brought to them by Civic, the best answer to the problem of decreased entertainment spending. Without their support, Civic could not have reached its present record of more than fifty thousand concerts. On the other hand, without the leadership of Civic, progress in cultural expression would have been slower. This combination has made a workable progressive contribution to American cultural development.

The living link between the more than nine hundred Civic Music Associations and Civic Concert Service is the "field representative." Civic's greatest effort and expense is devoted to securing, training, and maintaining this group of experts. The welcome they are given when they arrive in each town indicates the respect in which they are held. Unlike most specialists, they are acquainted with many fields. They write newspaper, radio, and television publicity; they give talks containing from three to twenty minutes of instruction and inspiration to local sales groups; they know bookkeeping and budgeting; they become keen judges of human nature and experts in public relations; they know the artist field; they have a sense of the proper ways to balance concert series; they are honest, sincere, personable, and sociable; and they have enough physical stamina to stand long days and seven-day weeks, through long seasons. We salute Civic's large force of loyal field representatives—its salesmen.

As Civic depends on its representatives, so the representatives depend on the interest and willingness of local committees In each association, the officers are the main factors in its continuance. Their executive planning and management of concerts and publicity sustains interest and contributes to the maintenance of capacity audiences.

And so, as we begin building audiences for 1951-52, we again express appreciation for the four-way cooperation that has transformed the organized-audience plan into a characteristically American institution. For in pooling their respective talents, the artists and their managements, the Civic representatives, the Civic office staff, and all the officers of Civic Music Associations have created something peculiarly American, from which each benefits in proportion to his contribution.

* By arrangement with S. Hurok.
† In the armed forces.

S. Hurok

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Victoria de los Angeles, Spanish soprano, appeared in Carnegie Hall to give a recital that had been postponed by illness. Miss De los Angeles' concert was so successful that a second one was immediately scheduled for Nov. 18 and a nearly sold-out house was on hand to greet the soprano. She will return in March to make her Metropolitan Opera debut, and will give a third recital at Carnegie Hall on April 22.

The night before Miss De los Angeles' second recital, Mr. Hurok was at the Metropolitan Opera House to witness the surprise debut of a singer he had kept under wraps for more than a year. Her name was Roberta Peters. She had not been scheduled to make her debut until later in the season, but when Nadine Connor became ill Rudolf Bing, general manager of the Metropolitan Opera, called on the twenty-year-old soprano to replace her as Zerlina in Mozart's Don Giovanni—her first appearance on a stage anywhere. Her debut was a front-page story the next morning. Miss Peters, who has since sung two more roles at the Metropolitan, has also appeared on television, and is scheduled to go to Hollywood this summer to make her first film for RKO.

Another Metropolitan Opera debut of considerable interest was made by Delia Rigal, the noted Argentinian soprano who took the leading soprano role in the opening-night production of Don Carlo. Miss Rigal has since appeared in La Traviata, Il Trovatore, and Pagliacci.

Meantime, two dance attractions were playing to new audiences in North and South America. In the United States and Canada, Ana Maria's Spanish Ballet made its first coast-to-coast tour. The success of the troupe has resulted in heavy bookings for the second tour next season. In South America, Katherine Dunham and her company were extraordinarily successful.

Next season, in addition to these dance attractions, Mr. Hurok will bring back Uday Shankar and his Hindu Ballet for a ten-week coast-to-coast tour. Within a day after the announcement was made, telegrams and letters were received asking for booking reservations for Chicago, San Francisco, Los Angeles and Washington. With an enlarged company, Uday Shankar will begin his tour in New York in December, 1951.

In January, the Israel Philharmonic began a ten-week tour under the direction of Serge Koussevitzky and Leonard Bernstein, under the auspices of the American Fund for Israel Institutions. The orchestra was greeted by tremendous audiences at Carnegie Hall, and the tour was launched by a special dinner and concert at the Waldorf-Astoria, from which $200,000 was raised by the American Fund for Israel Institutions.

Among the Hurok artists, Marian Anderson began her current tour after appearances in Europe and South America, recording sessions for RCA Victor, a Telephone Hour appearance, and a stint before the cameras for a World Artists film to be released by Twentieth Century-Fox. Miss Anderson's South American tour, her first since the war, produced sold-out houses everywhere, and she was compelled to give as many as seven recitals in some cities to fill the demand.

Artur Rubinstein began his season on the West Coast in October. He is due in the East in February, to attend the opening at the Park Avenue Theatre of the new Twentieth Century-Fox film Of Men and Music, in which the pianist plays a starring role. Mr. Rubinstein toured Europe last spring. He will complete his current tour—his fourteenth under the Hurok banner—in San Francisco in May, when he will have played more than eighty concerts in 64 cities.

Gregor Piatigorsky, cellist, returned to the concert stage after a year's holiday, and embarked on his twentieth tour of the United States and Canada, his first under the aegis of S. Hurok. In addition to making recordings for RCA Victor, the cellist also appeared on the World Artists set for a new film. Mr. Piatigorsky's tour began with appearances with the

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Columbia Artists



Ruth M. O'Neill, executive vice-president and treasurer of Columbia Artists

Lawrence Evans and Weinhold

It seems apparent that the musical world will soon be called upon to strengthen and add to the cultural growth of the *enfant terrible*, television, just as it did two decades ago when the radio beckoned for support. Every day we receive bids and inquiries for operatic and concert artists from popular television shows. These artists are appearing on all kinds of programs, of diverse format. It is a matter of growing pains in a new industry.

As every one knows, comedians, vaudevillians, and slapstick performers dominate the television channels at present. But whenever weak spots show up in a dress rehearsal, the sponsor rushes to the telephone and calls for a first-class musician to save the day. It is clear that television will pass through different cycles, much as radio did; the public will soon see the faces of more concert and operatic artists on the television screen.

Great success was won in this new medium a short time ago by two of the leading artists of the day, Helen Traubel and James Melton. The versatility demonstrated by these artists impressed the public. When Miss Traubel first appeared, singing a Wagnerian operatic scene with the popular comedian Jimmy Durante impersonating a Heldentenor, and followed it with the performance of a present-day popular song, the public thought the success of the show could not be repeated. Miss Traubel fooled them, however, by doing an even more striking job on a second television show. Now she is besieged by offers for moving pictures and many other kinds of engagements.

Likewise, James Melton, after scoring a smash hit on the Firestone program on New Year's Day, made two television appearances on Toast of the Town, with Ed Sullivan. He was immediately tabbed as one of the strongest personalities seen on the television screen. He is scheduled to make a third appearance on the Toast of the Town program on March 3, and is now receiving many offers to put on his own television show.

Risë Stevens' charm, strong personality, and artistry have brought her into the television spotlight. Her previous moving picture work had established her fine photogenic qualities. Nadine Conner and Igor Gorin also seem destined to attain fresh successes in this new medium.

At the Metropolitan Opera House, Miss Traubel, Miss Stevens, and Miss Conner have been kept very busy. Miss Traubel appeared in the Ring cycle, and sang in a number of performances of Tristan und Isolde. She achieved a new triumph when she appeared for the first time as the Marschallin in Strauss's Der Rosenkavalier.

The greatest hit at the Metropolitan this year—Johann Strauss's Fledermaus, has broken all records for the number of performances given in a single season. Risë Stevens won another triumph in her wonderfully conceived characterization of the male role of Prince Orlofsky. She also repeated her previous success as Octavian in Der Rosenkavalier.

Nadine Conner is appearing at the Metropolitan as Marzelline in the revival of Beethoven's Fidelio, under Bruno Walter. In addition, she has made numerous appearances in La Traviata, Faust, The Magic Flute, and Don Giovanni.

Yehudi Menuhin fulfilled a big American tour scheduled this year. The violinist played with many of the leading symphony orchestras, including the New York Philharmonic, the Boston Symphony, the Philadelphia and the Minneapolis, St. Louis, Oklahoma City, San Antonio, and San Francisco orchestras. In addition, he gave more than twenty recitals before leaving America for the European tour that is occupying him at present. He goes on to Palestine for a second professional tour, and will go to Australia in the spring to play there for the first time in several seasons. He will probably be joined there by his sister Hephzibah in a few special sonata recitals. He expects to spend the summer at his home in California.

Dorothy Maynor, after singing in America during the early part of the season, made a quick trip for several concerts in Honolulu, and made her third journey to the Caribbean territory. The soprano is now looking forward to her second trip to Europe, in the spring. She won acclaim on her first European tour a year ago and received many invitations for return engagements. She expects to be kept busy abroad for from eight to ten weeks during March, April, and May.

Among the artists active during the New York City Opera season were Frances Yeend, Frances Bible, Walter Cassel, and John Tyers. These artists repeated their former successes in their well-known roles, and all are scheduled for performances during the forthcoming spring season. In the interim between seasons at the City Center these artists have made long individual tours.

In the concert field, among the busiest singers have been Rose Bampton, Igor Gorin, Nino Martini, Mona Paulee, Dorothy Sarnoff, and Carolyn Long. Each of these artists toured during the fall, and each is now occupied with engagements that will extend through the spring. Helen Jepson has been devoting most of her time to lecture-recitals. Suzy Morris, dramatic soprano, is spending this year in Europe, continuing her operatic work. The famous Revelers Male Quartet has been concertizing throughout the entire season, with a crowded schedule.

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Mertens and Parmelee

André Mertens and Horace J. Parmelee of the Mertens and Parmelee Division of Columbia Artists Management take pride in announcing the introduction of five new European artists during the 1951-52 season.

Foremost among them is the handsome, six-foot-three Italian basso Cesare Siepi, who, while not new to the opera stage in the United States, will make his first American concert tour next season. Mr. Siepi made a strong impression on the musical public with his performance as Philip II in Verdi's Don Carlo on the opening night of the current Metropolitan Opera season and has since appeared with outstanding success in Rossini's The Barber of Seville and Gounod's Faust. The nationwide radio audience heard him as soloist in Arturo Toscanini's performance of Verdi's Requiem, from Carnegie Hall, in January. He will again sing in this work at the Metropolitan Opera, under Bruno Walter, in March. Mr. Walter has also chosen him as bass soloist in two performances of Mozart's Requiem with the Chicago Symphony in the same month. Radio and television audiences will have another chance to see and hear him when he appears on the Voice of Firestone Program on April 9.

Irmgard Seefried makes her American orchestral debut with the Cincinnati Orchestra under Thor Johnson on Oct. 19. A leading member of the Vienna Opera, the young Austrian soprano will appear with that company on tour this season in Brussels and Paris and, in September, in Argentina. A participant in the Salzburg Festival every year since 1946, she has been re-engaged for this summer, when her chief role will be Pamina in The Magic Flute, under Wilhelm Furtwängler. Among her many European concert engagements this season will be recitals in Edinburgh and Paris. Late this summer she will appear as soloist with the New York Philharmonic-Symphony under Bruno Walter at the Edinburgh Festival, before coming here for her American debut tour between Oct. 15 and Dec. 15.

Arthur Grumiaux, young Belgian violinist, who has established himself as a recitalist and soloist with orchestras throughout western Europe, will be available in America from January through March, 1952. In Europe he has appeared under such conductors as Charles Munch, Ernest Ansermet, Sir John Barbirolli, and Erich Kleiber. In America he is already engaged to appear with Mr. Munch and the Boston Symphony (his American debut), Rafael Kubelik and the Chicago Symphony, Efrem Kurtz and the Houston Symphony, and George Szell and the Cleveland Orchestra.



André Mertens of Mertens and Parmelee, executive vice-president of Columbia Artists

The dynamic young French woman pianist Monique de la Bruchollerie will also make her American debut with the Boston Symphony under Mr. Munch, with whom she has frequently appeared in France. She has won praise throughout Western Europe, Turkey, North Africa, and South America. Her first season in North America will extend from January through March, 1952.

Herman Godes, young Latvian pianist, who has studied under both Robert Casadesus and Walter Gieseking, had begun a career of brilliant promise before it was cut short by the war. Interned by the Germans, he was liberated from Buchenwald by American forces. After intensive study under Walter Gieseking he resumed his concert activities in western Germany, as both recitalist and soloist with orchestra, and extended his activities to include tours of Scandinavia. He was brought to this country last spring, and will make his first American tour next season.

Although Samuel Sorin, pianist, is not new to the Columbia list, since he has been a member of a popular ensemble for several seasons, demands for his services have been so great that he is now being made available for the entire season for solo recitals and appearances with orchestra. This season he appeared with the Houston Symphony. His solo engagement with the Fort Wayne Philharmonic last season was so successful that he was re-engaged for another appearance in 1950-51. These engagements confirmed the prestige he had won as soloist with the Philadelphia, Detroit, Denver, and Seattle orchestras.

Artists and attractions of this division who will make their first American appearances later this season are Suzanne Danco and the Columbia Canadian Trio.

Suzanne Danco, Belgian soprano, a leading member of La Scala, Milan, begins her sold-out American debut tour with a recital in Baltimore on Feb. 9. With the Cincinnati Symphony, under Thor Johnson, on Feb.

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Horace J. Parmelee of Mertens and Parmelee, vice-president of Columbia Artists



Robert Ferguson, vice-president of Columbia Artists and of Community Concerts, in charge of Eastern division



Bruno

Kurt Weinhold of Evans and Weinhold, vice-president of Columbia Artists

William L. Stein

This season the number of Metropolitan Opera singers under the management of William L. Stein has been increased to nine. To the previous list of six—Anne Bollinger, Leslie Chabay, Dezso Ernster, Regina Resnik, Set Svanholm, and Lubomir Vichegonov—have been added the names of Lucine Amara, soprano; Karin Branzell, contralto, who has rejoined the company after several years' absence; and Martin Rich, newly-engaged assistant conductor.

Eunice Alberts, contralto, is in the midst of a busy season. She has added further engagements with the Boston Symphony both in Boston and at Tanglewood to her previous list. She has appeared at the Cincinnati May Festival; with the Buffalo Philharmonic, under William Steinberg; in the Verdi festival of the Dallas Symphony; and with the Minneapolis Symphony. In the spring, she will appear wtih the National Symphony in Washington, D. C., an engagement that will bring her total of Washington engagements in a single season to four. She has also appeared in Ann Arbor, Mich., and has been re-engaged for next season.

Lucine Amara, soprano, has been heard in concert and radio since her Metropolitan debut in November, 1950.

Gerald and Wilfred Beal, twin duo-violinists, gave the world premiere in Dallas of a work composed for and dedicated to them by Bohuslav Martinu. Other engagements include a tour of the South and Midwest and appearances with orchestras in Austin, Texas, and Midland, Mich., and with the Little Orchestra Society in New York.

Sigurd Bjoerling, Swedish baritone, made his American operatic debut with the San Francisco Opera last fall, and is scheduled to return there in the fall of 1951.

Anne Bollinger, soprano, now in her third season at the Metropolitan, made her first light-opera appearances last summer with the St. Louis Municipal Opera and the Pittsburgh Light Opera Company. In addition to concert and recital dates, she filled an operatic engagement in Miami, Fla.

Karin Branzell, contralto, will appear at Aspen, Colorado, this summer.

Margaret Brink, soprano, sang recitals in Massachusetts and the Middle West.

Hans Busch staged a new production of Cavalleria Rusticana at the Metropolitan Opera, and served as stage director of the New Orleans Opera.

Leslie Chabay, tenor, added to his Metropolitan activities engagements with the San Antonio Opera and recitals in Boston and Washington.

Dezso Ernster, bass, now in his fifth season at the Metropolitan, made his San Francisco Opera debut last fall.

Andrew Gainey, baritone, is left little time for other engagements by his responsibilities with Kiss Me Kate. He appeared in the NBC television performance of Carmen, and has sung in recitals and on other television programs.

Dorothy MacNeil, soprano of the New York City Opera Company, has been engaged by Fritz Busch and Carl Ebert to appear in England at the Glyndebourne Festival this summer. She has sung in opera and in recitals, and has appeared in light opera in Pittsburgh and Houston.

David Poleri, tenor, was signed for twelve appearances on the radio program Chicago Theatre of the Air. He has sung in opera or concert in Chicago, New Orleans, St. Louis, Milwaukee, Harrisburg, Mobile, Ala., and Jackson, Miss., and has appeared on television. He recently joined the New York Opera Company. He will sing at the Edinburgh Festival this summer.

Emile Renan, baritone, has rejoined the New York City Opera Company,



James Abresch

William L. Stein

and has been heard in recitals.

Regina Resnik, soprano, now in her seventh season at the Metropolitan, made her first European tour last summer, giving concerts in Scandinavia. She will return in the summer of 1951, visiting France, Holland, and probably Italy as well as returning to Scandinavia. Her American activities have included recitals, radio and television appearances, and solo engagements with the Baltimore, Harrisburg, and Scranton orchestras. In March she will appear in the Major Artist Subscription Series at Hunter College.

Shirley Russell, soprano, returned after a season at Covent Garden, in London, to sing in operatic performances in New Orleans and San Antonio. She has sung recitals in New England and the Midwest.

Set Svanholm, tenor, now in his fifth season at the Metropolitan, sang in Wagner's Ring Cycle at Covent Garden last spring, and will return for the same purpose this spring. He sang a return engagement at the Library of Congress in Washington.

Lubomir Vichegonov, bass, now in his third season at the Metropolitan, will be heard in concert and on the radio, and in an appearance in Carnegie Hall.

Dino Yannapoulos, stage director of the Metropolitan Opera, has mounted operas at the Teatro Colón in Buenos Aires and for the New Orleans Opera Company.

Among artists for whom the William L. Stein management has obtained engagements on a contingency basis are Theodora Brandon, Conchita Gaston, Frances Paige, and Marie Rondahl, sopranos; Thomas Hayward and Paul Knowles, tenors; Ralph Magelssen, baritone; and William Mende, bass.

Also currently under William L. Stein's management are Martha Bleiberg, Florence Field, Karol Lorraine, Shirley Robbins, Lisa Lubin, Mattiwilda Dobbs, and Hortense Love, sopranos; John Howard, tenor (now in the Army); Gordon Staples, violinist (now in the Navy); and Carl Bamberger, conductor.



James Abresch

Annie Friedberg

Annie Friedberg

Concert Direction Annie Friedberg announces that almost all her present list of artists will again be with her.

The bookings for Myra Hess, pianist, and the Budapest String Quartet for 1951-52 are almost completed. Carl Friedberg, pianist, will devote more time to concertizing, and will be available all next season. Other pianists remaining under Miss Friedberg's management are Frank Mannheimer, Vera Franceschi, Marienka Michna, and John Ranck. Maria Stoesser, a young newcomer from California, has been added to the list.

Evelyn Eby and Reginald Bedford, duo-pianists, Bronislav Gimpel, violinist; Milton Katims, violist, Jascha Bernstein, cellist; Edith Weiss-Mann, harpsichordist; and Marcel Grandjany, harpist, complete Miss Friedberg's roster of instrumentalists.

Sopranos under Miss Friedberg's direction are the famous lieder singer Elisabeth Schumann, Mary Bothwell, Marguerite Kozenn, and the young American artist Teresa Stich Randall, who will return from Europe to continue her career in this country. Other singers under Miss Friedberg's direction are William Hain and Richard Dennis, tenors; and William Van Zandt, Osie Hawkins (of the Metropolitan Opera), and Peter Trump, baritones.

Recent additions to Miss Friedberg's list are the famous pianist Simon Barere and Arnold Eidus, violinist. Guest performances in the United States and Canada will be arranged by Miss Friedberg for Tauno Hannikainen, formerly associate conductor of the Chicago Symphony, and newly appointed conductor of the Helsinki, Finland, Symphony.

David Libidins

In spite of the invasion of foreign ballet companies, the Ballet Russe de Monte Carlo is completely sold out for the current season. The company is giving 197 performances in 201 consecutive days in 84 cities. Bookings for 1951-52 are now being made, and present indications are that the whole tour will be sold out by the end of February.

Vladimir Horowitz will spend part of the 1951-52 season in Europe, where he has not played in the last twelve years. In February and March, 1952, Mr. Horowitz will play a limited number of concerts in the United States, all in the South. All dates for Mr. Horowitz in 1951-52 have been sold, and a large number of applications are already on file for 1952-53. The 1952-53 season will be a jubilee year for Mr. Horowitz, who will celebrate the 25th anniversary of his American debut.

Wanda Landowska will devote most of her time to the monumental work of recording Bach's complete Well-Tempered Clavier for RCA Victor. She will give only a limited number of recitals in leading universities of the East.

Lili Kraus is expected to return to the United States in February, 1952, for a number of concert and radio appearances on the West Coast, including appearances with the San Francisco Symphony.

Ruth Posselt will again be available for appearances with leading symphony orchestras.

Muriel Kerr, who is appearing with various organizations this season, will be available for recitals and orchestral appearances.

The Busch Quartet will be available for appearances with chamber-music societies during October, 1951.

Igor Youskevitch will be available for a limited number of ballet concerts during the summer, when he will be free from his engagement as premier danseur of Ballet Theatre.

Nestor Chayres, tenor, who has appeared in Town Hall and with the Carnegie Pops Orchestra, is now under the management of this office.



Andrew Schulhof

Andrew Schulhof

Andrew Schulhof is continuing his policy of managing a select group of important artists, so that individual attention can be given to all phases of their activities. An outstanding event of the 1950 season was the first American tour of the Royal Philharmonic under the baton of Sir Thomas Beecham, Bart. The orchestra played 51 concerts between Oct. 12 and Dec. 16, making three New York appearances in Carnegie Hall. Sir Thomas and the orchestra were memorable good will ambassadors from England to the United States.

Sir Thomas Beecham, Bart., will visit the United States for limited guest appearances with leading orchestras in January and February, 1952. Leopold Stokowski, another outstanding personality, joins the Schulhof list of artists. Now under the exclusive management of Mr. Schulhof, Mr. Stokowski will appear at all the major festivals of international repute in England and Europe. Following a tour of Britain with the Royal Philharmonic, Mr. Stokowski will conduct at the Festival of Britain, in the new concert hall, and will direct three concerts for the Royal Philharmonic Society in London. He will also take part in the Liverpool, Croyden, and Edinburgh festivals. His European itinerary includes appearances at the Salzburg Festival, La Scala in Milan, the opening of the Luzerne Festival, and the Holland Festival; in Munich, Berlin, and Venice; and a tour of Spain and Portugal. Upon his return to the United States, in November, 1951, he will fill guest-conducting engagements.

Ernest Ansermet, because of previous commitments for recordings and long-overdue appearances in many important capitals, will not be able to return to the States for his annual visit during the winter season. It is hoped that he will be able to return here during the 1952-53 season.

Ellen Ballon's four LP records, among them Villa-Lobos' First Piano Concerto and Chopin's F minor Concerto—have led to additional recording engagements with London FFRR. Miss Ballon has appeared as soloist with leading orchestras this season and is engaged by major orchestras for the 1951-52 season. Following a coast-to-coast tour, she will go abroad for orchestral and solo appearances.

Frances Magnes, young American violinist, has a heavily booked winter season, and will appear at many summer festivals, in recitals and as soloist with orchestras. Next season, Miss Magnes will give the first New York performance of Dohnányi's new Violin Concerto, which the composer dedicated to her, with Dimitri Mitropoulos and the New York Philharmonic-Symphony.

Ernst von Dohnányi will again devote most of his time to academic activities, lecturing in colleges and universities, giving recitals, and teaching master classes. He is composer-in-residence at Florida State University, where he is offering master classes in piano.

James A. Davidson Management

James A. Davidson Management, Inc., presents the following artists and attractions for the season 1951-52: Claudio Arrau, pianist; Jeanette MacDonald, soprano; Lauritz Melchior, tenor; Robert Shaw, conductor; Jennie Tourel, mezzo-soprano; Margaret Truman, soprano; Leonard Warren, baritone; Rodgers and Hammerstein Nights (orchestra, chorus, and soloists); the Robert Shaw Chorale and Sinfonette, Robert Shaw conducting; and the Nine O'Clock Opera, in Mozart's The Marriage of Figaro, in English and in modern dress.



James A. Davidson



Kenneth Allen, Jr.

Charles L. Wagner

Opera productions will again take first place in the plans of Charles L. Wagner Management, Inc., of which Mr. Wagner is president and general manager. Next season will be his 42nd in concert management (plus nine in lyceum) and his twelfth in opera.

This season the Wagner office has presented La Bohème and The Barber of Seville. The latter will tour until April 10.

Next season, to commemorate the fiftieth anniversary of Verdi's death, Mr. Wagner will present an entirely new production of La Traviata. He will also continue to present The Barber of Seville, in its seventh tour.

The advent of radio and television and the world's unrest have limited the recital business. People want to hear more than one artist during the evening, unless that artist is an exceptional interpreter.

There is, however, always room for important artists. Two years ago, the Wagner office presented Lorri Lail, Swedish contralto. She will return next season, in January, February, and March, 1952, fresh from two more years of success in Europe.

Carlos Ramirez, popular South American baritone, returns to the concert field. He was Figaro in The Barber of Seville in its first Wagner tour in 1940.

Mr. Wagner has again brought before the public George Copeland, the distinguished American pianist who introduced Debussy's piano works to this country, and who subsequently enhanced his reputation by his outstanding performances of modern Spanish works for the piano.

Jon Crain has had four seasons with the Wagner Opera Company. He now has a number of recital programs ready, out of a repertoire consisting of a thousand songs.

Mr. Wagner has finally found a real coloratura, Nadja Witkowska, a 22-year-old soprano of Polish-American descent. She made her debut as Rosina, with the Wagner Opera Company, in Elmira, N. Y., on Jan. 24.

Two years ago, Charles L. Wagner incorporated under the title of Charles L. Wagner Management, Inc., taking into the fold two valued helpers who have been with him for many years—Désiré Defrère, who has been associated with Mr. Wagner off and on for the last forty years, and Fred Cuneo, who for many years has been manager of the opera company.



Charles L. Wagner

Jack Adams and Company

Jack Adams and Company is proud of the list of artists that it represents and of their achievements. During the 1949-50 season, the company added to its list Ferruccio Tagliavini, tenor. This season the company presented Fedora Barbieri, contralto, for the first time in the United States. Two artists under the management of Jack Adams appeared in the London season of the opera company of La Scala in Milan. Ramon Vinay opened the season with Otello, and Mr. Tagliavini sang on the second night in L'Elisir d'Amore. Eugene Conley, tenor, sang in the festival in the Verona Arena and is re-engaged for the 1951-52 festival.

In the 1951-52 season, Jack Adams and Company will present to American audiences for the first time the internationally famous Salzburg Marionettes, as well as Sena Jurinac, brilliant young Viennese soprano of the Salzburg, Edinburgh, and Glyndebourne festivals, and will again represent the Longines Symphonette, which played over 100 concerts in 1950-51.

The following is a complete list of Jack Adams and Company artists for 1951-52:

Sopranos: Sena Jurinac, Marjorie Lawrence, Pia Tassinari.

Mezzo-sopranos: Fedora Barbieri, Laurene Buttlar, Herta Glaz.

Tenors: Eugene Conley, Ramon Vinay, Ferruccio Tagliavini.

Baritones: Grant Garnell, Frank Guarrera, Paolo Silveri, Angelo Pilotto.

Basses: Gerhard Pechner, Yi-Kwei Sze.

Violinists: Joseph Fuchs, Ida Haendel.



Ben Greenhaus

Wilfred Davis



Ben Greenhaus

Jack Adams

Cellist: Pierre Fournier.

Pianists: Alexander Borovsky, Andor Foldes, Eunice Podis, Frank Sheridan, Ida Krehm.

Special Attractions: Salzburg Marionettes, Longines Symphonette, Sujata and Asoka, Chaja Goldstein.

Conductor: Ann Kullmer

Chamber Music: Kroll Quartet.

Bernard R. LaBerge

The Bernard R. LaBerge Management, following its custom of presenting outstanding new groups from Europe, will introduce to this country the Quartetto Italiano, one of Europe's outstanding ensembles, which will make its first American tour next fall.

Pro Musica Antiqua, from Belgium, will return in the fall for its second transcontinental tour, following the success of its first visit to this country two years ago. The Pascal Quartet, from Paris, will also be available again starting early February.

Other chamber-music groups to tour are the famous Hungarian Quartet, whose fourth transcontinental tour will start in January; the Guilet Quartet and the Moyse Trio (flute, violin, and piano); and two recent additions to the LaBerge list—the Britt Trio, from the University of Texas; and the Mannes-Gimpel-Silva Trio.

The Little Singers from Paris, under the direction of l'Abbe Maillet, who met with extraordinary success this season, will return next fall for their second transcontinental tour.

In the organ field, Mr. LaBerge is happy to offer again Fernando Germani, first organist of St. Peter's in the Vatican. He will be available in this country from Oct. 1 to Dec. 15.

The complete list of LaBerge artists is as follows:

Violinists: Mischa Elman, Samuel Dushkin, Robert Kitain, Nadia Koutzen, and André de Ribaupierre.

Cellists: Horace Britt and Luigi Silva.

Pianists: Jacqueline Blancard, Maxim Schapiro, and Paul Wittgenstein, one-armed pianist.

Harpsichordist: Sylvia Marlowe.

Baritones: Frederick Fuller and Yves Tinayre.



Bernard R. LaBerge

Harpist: Artiss de Volt.

Special attractions: The English Duo; the Little Singers from Paris; Blancard and de Ribaupierre, piano and violin; and the Kinor Symphonietta, under the direction of Siegfried Landau.

Chamber Music: Pro Musica Antiqua, the Guilet Quartet, and Hungarian Quartet, the Pascal Quartet, the Quartetto Italiano, the Britt Trio, the Mannes-Gimpel-Silva Trio, and the Moyse Trio.

Mr. LaBerge's list of American organ virtuosos includes Walter Baker, Claire Coci, Charles Courboin, David Craighead, Catharine Crozier, Virgil Fox, Hugh Giles, George Markey, Frederick Marriott, Alexander McCurdy, Robert Noehren, Arthur Poister, Richard Ross, and Alexander Schreiner.



Bruno

Albert Morini

Albert Morini

Mindful of the strong demand for group attractions with solid artistic merit and definite popular appeal, Albert Morini features in his list two ensembles that are unique in their respective fields.

Tropicana, starring Talley Beatty as first dancer and choreographer, has just completed its second transcontinental tour of the United States and Canada. Last month, this unique ensemble of Negro dancers embarked on its second tour of Europe and North Africa. The third nationwide tour of the United States and Canada, beginning in January, is now being booked, and promises again to be a complete sellout.

A new addition to the Morini list is the colorful and picturesque Euzkadi (Basque Country), a spectacular ensemble of fifteen singers, dancers and musicians from the Basque Pyrenees. Under the direction of Juan Onatibia, himself one of the most versatile performers in the group, Euzkadi presents a program of choral music, dances, and action depicting Basque life to the accompaniment of gay folk instruments.

(Continued on page 102)

WITTGENSTEIN



BRILLIANT NEW TRIUMPHS IN EUROPE

OCTOBER AND NOVEMBER 1950

"Chamber music by Franz Schmidt was played in maintenance of old tradition by the Sedlak-Winkler Quartet with cooperation of Paul Wittgenstein, pianist. After the first string quartet in A major, Mr. Wittgenstein performed the Intermezzo and Toccata, written for him by the composer, and it was delightful to establish that the one-armed pianist, by his artistic performance which must be marked as an —unicum—is still animated by a high ethos and passion that made a name for him in the past." *Wiener Kurier*

"One heard then the piano quartet by Franz Schmidt which the composer dedicated to Paul Wittgenstein drew all the melodic magic of the work and enchant the audience by the virtuosity of his performance."

Salzburger Landeszeitung

"Paul Wittgenstein played with amazing virtuosity." *Weltpresse*

"Paul Wittgenstein is a pianistic phenomenon. He cultivated his left hand to such a degree technically and in his touch, that with closed eyes, you sometimes forget how he masters with one hand, the most difficult pianistic problems. Richard Strauss, E. W. Korngold and Franz Schmidt wrote great concert works for him and admired his stupendous ability."

Neues Oesterreich

"Paul Wittgenstein played bravorously." *Presse*

"The grand performance by the one-armed pianist was the highlight of the evening. He performs with his left hand, true sound miracles."

Salzburger Tagblatt

"In the highlight stood the Quintet in G major, dedicated to the great interpreter, Paul Wittgenstein by the composer Franz Schmidt. The layman who does not follow by vision, but only by ear, will hardly have the impression that there is only one hand at work. The one hand accomplishes the work of both hands in a perfection that borders on miracles. There is only great admiration for a great artist."

Salzburger Volksblatt

"Paul Wittgenstein demonstrated an astonishing triumph of artistic will over physical handicap. With the London Symphony Orchestra, conducted by Sir Malcolm Sargent, he played in Albert Hall Benjamin Britten's Diversions on a Theme for Piano (left hand) and Orchestra—a work he suggested to the composer. Britten says he has not tried to imitate two-handed technique; yet listening to the melodic line and its accompanying ornamentation, it was sometimes hard to believe. Wittgenstein played with power and an impeccable technique. Those crashing chords and lightning runs were a revelation." *Andrew Smith, London*

"At Trevor Harvey's concert, Benjamin Britten's Theme and Diversions for piano (left hand) and orchestra was played for the first time in England . . . a vehicle for the remarkable technical brilliance of Paul Wittgenstein, the one-armed pianist for whom it was written." *Bournemouth Times & Directory*

"His visit to England is doubly welcome. While Ravel's left-hand concerto offers grandeur and poetic lyricism, the Britten work can be enjoyed as a tour de force, and Mr. Wittgenstein's powerful performance made it clear that in spite of heavy percussion, the soloist can hold his own throughout." *Bournemouth Times*

Concert Management—BERNARD R. LA BERGE, INC,, 119 WEST 57th ST., NEW YORK 19, N. Y.

"A Trio of First-rate Musicians"

—New York Times, January 18, 1951

Leopold MANNES — Bronislav GIMPEL — Luigi SILVA

TRIO



NEW YORK RECITAL

"A trio of first-rate musicians . . . They had the vitality to surround the big moments of the Brahms work with ebullience, and were also able to scale down their large-scale attack for the little, pretty Beethoven Allegretto. Precision of attack and uniformity of idea were characteristics of the playing."

—H.C.S., The New York Times, January 18, 1951

"The playing of the three expert musicians was characterized by unity of execution, communicative devotion to the music and unity of interpretative outlook."

—F.D.P., N. Y. Herald Tribune, January 18, 1951

TYPICAL TOUR COMMENT

"An evening of rarely heard, beautiful chamber music intrigued a highly appreciative audience. There was excellent blend as well as interpretative artistry, and naturally a polished technic from the three assured musicians. The playing was a combination of restrained forcefulness, warmth and happiness, the wealth of Schumann's sparkling melodies in the Finale creating a glow."

—Rochester (N.Y.) Democrat & Chronicle, January 24, 1951

Now Booking February-March-April, 1952

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XUM

Central Artists Management

Central Artists Management, Inc. (formerly Central Representative for Artists) is gearing its organization for a most active season. Following the phenomenal reception of Anna Maria Alberghetti, fourteen-year-old Italian coloratura soprano, a general program of expansion has been outlined by Sherman Pitluck, president of CAM. In charge of radio and television and assisting in the motion-picture division is Frank Esternaux, executive vice-president of CAM. General administrative activities will be in the hands of Margaret Eaton. Specialized field work will be under the direction of Paul Stoes.

Anna Maria Alberghetti, who has just completed a motion picture with Bing Crosby for Paramount pictures, will again be soloist at the Lewisohn Stadium and Robin Hood Dell in July, 1951. Anna Maria will then return to Hollywood to make two more pictures for Paramount. She will fill limited engagements in concert, radio, and television from Jan. 10 to April 10, 1952.

Gino Bechi, baritone of La Scala in Milan, widely known for his HMV records and his European-made motion pictures, will be introduced to America later this season. He will make his American debut in Carnegie Hall on May 8, 1951 in a special performance of The Barber of Seville, after which he will appear in Philadelphia, Pittsburgh, Detroit, Newark, Boston, Hartford, New Haven, Havana, Mexico, and Central America.

Alexander Sved, baritone, is at present filling engagements in Hungary.

The Howard University Choir plans a more extended tour for the season 1951-52, including engagements on the West Coast and possibly in Alaska.

Mary Curtis, American soprano, now singing in Italy, was the first American to be engaged by the Egyptian government for the government-sponsored opera season. She appeared with artists from La Scala, Milan.



Blackstone

Sherman Pitluck

Eva de Luca, American soprano, repeating her successes in Italy, will appear this season in a special performance with Beniamino Gigli.

Iwamoto Mariko, Japanese woman violinist, will appear in this country during the coming season with the special permission of Gen. Douglas MacArthur.

Inez Palma, young American pianist, will have a busy season, with appearances both with orchestras and in recitals.

Active schedules are in the making also for Roy Johnston, bass-baritone, soloist with leading radio and television shows; Paul Knowles, young American tenor, who has appeared with the Boston Symphony Orchestra; Violet Banks, soprano; Lizabeth Pritchett, baritone; Julius Baker, flutist; Paul Doktor, violist; James Richards, baritone; Leon Kushner, pianist; the Walden String Quartet; and Charles Schiff, young American conductor.

As a special attraction CAM will again present the Packit Players in their children's theatre dramas.

Willard Matthews

Concert Management Willard Matthews operates in association with Gordon Russell. They are entering their fourteenth year as independent managers of American artists. The activities of this office will expand during the coming season to include booking in the 21 Latin American republics. An agreement has been made with a management corporation that will act as representative for Matthews artists in South America and that is now engaged on an extensive booking tour covering approximately 40,000 miles.

Among the artists represented by Concert Management Willard Matthews this season is Enrico Leide, conductor, who appeared at Lewisohn Stadium and in the Carnegie Pops last year. Mr. Leide plans to conduct operatic and symphonic performances in South America, as well as in this country and on the continent.



Von Behr

Willard Matthews



Carl J. Oppenheimer

Gordon Russell

Marvin Ziporyn, violinist, is at present making a concert tour on the West Coast. He is also making a number of appearances under the auspices of the armed forces.

Julie Andre, with her guitar, presents a unique program, Songs South of the Border. She has been signed for two concert tours, under the auspices of the University of Minnesota and through Norman Wendt, in October and November, 1951, and February and March, 1952. Miss Andre is also scheduled to perform at the University of Washington in February, 1951, in the Folk Song Series.

Geraldine Sloan, soprano, appeared last November with the Montclair Operetta Club in Song of Norway. She is scheduled to tour over a dozen cities in New York, Pennsylvania, Ohio, West Virginia, and Virginia during the coming months with the production Concert-Variety.

Sonia Stockheim, pianist, has signed with the Matthews office and will be booked for summer engagements, as well as in the 1951-52 season, through the Northwest and Canada.

Louis Fragos, violinist, will make a ten-week tour of the eastern states in October, November, and December, 1951, booked through the G. Wentworth Concert Service.

John Haussermann, Jr., composer, presented a concert of his works at Times Hall on Feb. 4. Works by Mr. Haussermann have been performed by the New York Philharmonic-Symphony, the Cincinnati Symphony, and the Philadelphia Orchestra. On March 11, Alice Sirooni, pianist, will play his Symphonic Preludes in Town Hall.

Jeanne Volpe, soprano, will tour the Midwest in June and July, and will appear with summer operetta companies and in tent shows.

Gordon Epperson, cellist, now associated with the College of Puget Sound, will tour Florida in February, 1951. He is also scheduled for seven concerts in Utah, Montana, Wyoming, and Washington.

Lucie Bigelow Rosen, thereminist, has played with orchestras in the United States, Great Britain, and Scandinavia, and has appeared several times in Town Hall. During the coming season, Mrs. Rosen will play in colleges and universities where the theremin has never been heard.

Libby Jones, harpist, is under contract for a year's tour of South America, where she will appear in most of the principal cities.

Warren Driessens, bass-baritone, is a new addition to the Matthews list. He is available for college and university appearances as well as oratorio engagements.

David Smith, pianist, will appear as soloist with the Cincinnati Symphony under Thor Johnson. After this engagement, he will fulfill engagements in the southern states under the auspices of the Alkahest Celebrity Bureau.

The New York Dramadance Theatre, presenting the intimate revue Once Upon a Weekend, has been signed for a year's tour of South America, with an option for six additional months.

David W. Rubin

Marking the fifth year of operation in the 1951-52 season, the David W. Rubin Artists Management reports with pride that its policy of presenting young American artists has met with success both here and abroad.



David Rubin

Joining the roster this season is Virginia Haskins, soprano of opera, concert, radio, and television. Miss Haskins will be available for limited concert appearances in addition to her many other activities.

Also a newcomer to the list is Nell Tangeman, mezzo-soprano, who has returned from a year in Europe, where she has been studying and giving concerts on a Fulbright award, given by the State Department. Miss Tangeman has appeared with many leading American orchestras, among them the Boston Symphony, the Los Angeles Philharmonic, the Philadelphia Orchestra, and the National Symphony.

Grant Johannesen, pianist, back from a series of European appearances, is in greater demand than ever.

(*Continued on page 102*)

American-Canadian Concerts and Artists

American-Canadian Concerts and Artists, Inc. continues its activity with great success. As before, Nicolas Koudriavtzeff is taking care of Canadian territory and Michel Kachouk of the United States, Europe, and South America.

Serge Koussevitzky is under their management throughout the world, and the number of appearances by this conductor still increases. This season he has led the Israel Philharmonic in its first visit to the United States.

A new contract has placed the Polish pianist Maryla Jonas under Michel Kachouk's management. This agreement applies not only for the United States but for the entire world.

The firm also manages Raoul Jobin, tenor, in collaboration with De Pace Associates, who handle his operatic activities.

Under continuing contract with ACCA are two young pianists, Ella Goldstein and Freda Trepel; the "Canadian nightingale," Claire Gagnier; the Montreal Women's Symphony; and Ivan Jadan, formerly first tenor of the Bolshoi Theatre in Moscow.

In addition to his partnership in ACCA, Nicolas Koudriavtzeff is acting as local manager in Montreal and the southern part of Canada, engaging ballet companies, Metropolitan and international singers, and outstanding musical shows from France.



Michel Kachouk



Nicolas Koudriavtzeff

"The most talked about prodigy in years." — NEWSWEEK, JULY 10, 1950

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American Debut—N. Y. Carnegie Hall, April 28, 1950
***"An angel from Paradise."*—N. Y. Times**

Soloist with

New York Philharmonic-Symphony—Lewisohn Stadium, June 29, 1950
***"13,000 At Stadium Acclaim Soprano."*—(headline) N. Y. Times**
***"A voice of uncommon innate beauty."*—N. Y. Herald Tribune**

Philadelphia Orchestra—Robin Hood Dell, June 21, 1950
***"Had the audience gasping."*—Philadelphia Inquirer**
***"Brought down the house"."*—Philadelphia Eve. Bulletin**

Motion Pictures

Featured—Italy: role of Monica in Gian-Carlo Menotti opera "The Medium" (in English); Hollywood: Paramount's "Here Comes the Groom", starring Bing Crosby, produced and directed by Frank Capra. Both films to be released Fall 1951.

Recordings

Completed a group of operatic arias to be released shortly under the Columbia Masterworks label.

CAM

Limited availabilities 1951-52

Exclusive Management

CENTRAL ARTISTS MANAGEMENT, INC.

SHERMAN PITLUCK, President — FRANK ESTERNAUX, Exec. Vice Pres.

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TELEVISION: Anna Maria chats with Ed Sullivan and James Melton at rehearsal of popular demand re-engagement on Mr. Sullivan's 'Toast of the Town' CBS-TV program.



Blackstone

Henry Colbert



George Karger—Pix

Ann Colbert

Henry Colbert

Now entering its fourth season, Henry Colbert Management, headed by Henry and Ann Colbert, continues to offer well-rounded service in all fields of the concert business—nation-wide bookings and tour management; New York recital management; personal representation of artists; and promotion and publicity.

Last season the firm moved to new and larger quarters at 205 West 57th Street. Among the artists added to the list this season are the Vinaver Chorus; the WQXR String Quartet; Robert Brink and Daniel Pinkham, violin and harpsichord duo; Leah and Shirley Effenbach, duo pianists; and the Gotham Quintet (piano and strings).

Phyllis Curtin, soprano, and Fernando Valenti, harpsichordist, gave debut recitals in Town Hall. Florence Kirsch, pianist, gave a Fullerton Hall recital in Chicago and appeared as soloist with the Chicago Symphony.

The Albeneri Trio, Horszowski, Reginald Kell, James Friskin, the Pro Arte Quartet, and the Saidenberg Little Symphony—all long-established Colbert artists—made numerous appearances in New York and throughout the country.

Last summer, Mr. Horszowski, Mr. Valenti and Mr. Saidenberg took part in Pablo Casals' Bach festival at Prades, France, and Mr. Horszowski appeared in recital and as orchestral soloist in Switzerland. The Albeneri Trio and Mr. Valenti were in residence later in the summer at the Institute for Humanistic Studies at Aspen, Colo.; Mr. Friskin was at Chautauqua; the Pro Arte Quartet was at the University of Wyoming; Konrad Wolff was at the Vermont Conservatory of Music; Robert Brink was at Black Mountain College; and Howard Shanet was at Tanglewood.

The Reginald Kell Chamber Players, consisting of clarinet, a piano, and string quartet, was recently formed. Mr. Kell signed an exclusive recording contract with Decca (Gold Label). The first release was Mozart's Clarinet Concerto, with the Zimbler String Sinfonietta.

The Albeneri Trio signed an exclusive recording contract with Mercury Classics. Mr. Horszowski recorded several works for Columbia, among them Schubert's Trout Quintet, with members of the Budapest Quartet; he also recorded Beethoven's Hammerklavier Sonata for Vox. The Pro Arte Quartet of the University of Wisconsin made recordings of contemporary music for Dial Records, among them a definitive performance of Schönberg's Third Quartet. Mr. Valenti, Mr. Pinkham, Mr. Brink, and Miss Curtin made recordings for Allegro. The Early Music Foundation made recordings of pre-Bach music for Renaissance.

The summer plans of some of the Colbert artists are already definite. Mr. Horszowski will again participate in the Casals festival which will take place this year at Perpignan, France. Mr. Kell and the Albeneri Trio have been engaged by the Aspen Institute of Humanistic Studies.

Berenece Kazounoff

Berenece Kazounoff presents an outstanding list of artists for the season 1951-52, all of whom have been chosen with care and with the judgment made possible by Miss Kazounoff's own experience as a musician in former years.

Suzanne der Derian, soprano, was finalist in the Metropolitan Auditions of the Air, winner of the two thousand dollar La Scala prize, and recipient of the American Artist's Award given by the Academy of Music in Brooklyn, where she will appear on the Major Series on Feb. 20, 1951.

Joan Field, violinist, has been signed for a ten-week tour through the South and Southwest.

Richmond Gale, pianist, will give his second Town Hall recital early next season. He was assisting artist to John Charles Thomas in his tour.

Jeannette Haien, pianist, opened her season in Washington, D. C., in October, playing Beethoven's Emperor Concerto with Richard Bales and the National Gallery Orchestra. Her tour this season includes appearances in Pennsylvania and along the East Coast.

Beatrice Krebs, mezzo-contralto, was soloist with the Robert Shaw Chorale on two tours, and has made many oratorio and concert appearances. Her new season began with a concert in Utica, on Jan. 14, followed by other dates in that vicinity. She will sing in Debussy's The Blessed Damozel at Wells College on March 1.

Eudice Shapiro, violinist, will continue as concertmaster of the RKO Symphony in Los Angeles, and will also make solo and chamber-music appearances in the West. She will also be available for concerts on the East Coast.

Leonard Shure, pianist, replaced Rudolf Serkin in Washington, D. C., on Oct. 29, in the opening concert of the Major Piano Series in Constitution Hall.



James Abresch

Berenece Kazounoff

Earl Wild, pianist, opened his season with appearances with the Springfield (Mass.) Symphony and followed this by an appearance in Washington, D. C., with the National Symphony, with which he gave the American premiere of Paul Creston's new Piano Concerto. He also played the Creston concerto in Europe last season. He left in January for a month's tour of France and Italy. Mr. Wild has just signed a recording contract with Concert Hall Society. His first LP records will include two Hindemith sonatas and the four Chopin ballades.

Enchanted Strings is a string orchestra, conducted by Ving Merlin. The ten young women who constitute the personnel of the group are all graduates of Curtis, Eastman, or Juilliard. They will offer three programs of symphonic and solo works, all arranged by Mr. Merlin. Enchanted Strings also includes in its membership a trio, a quartet, and a quintet.

The Demi-Tasse Players, a group of four young actors, has been signed for a twenty-week tour of the South and Southwest. They will offer three full-length evenings of one-act plays, specializing in dates in schools and colleges and for civic groups.

De Pace Associates

De Pace Associates announce that their list of artists for the 1951-52 season includes:

Sopranos: Jean Gibbons, Elaine Malbin, and Florence Quartararo.

Tenors: Henry Cordy, Alessio de Paolis, Walter Fredericks, Giulio Gari, Giovanni Martinelli, and Rudolf Petrak.

Baritones: Arthur Newman, Enzo Mascherini, Francesco Valentino, and Robert Weede Jr.

Basses: John Lawler and Carlo Tomanelli.

Stage director: Armando Agnini.

De Pace Associates serve as the personal representatives of Claramae Turner, contralto; Kurt Baum, tenor; Robert Weede, baritone; Norman Scott, bass (all under the management of National Concerts and Artists Corporation); Jan Peerce, tenor (with S. Hurok); Raoul Jobin, tenor (with American-Canadian Concerts and Artists Management); and Earl Wrightson, baritone (under the management of Jack Bertell).

De Pace Associates continue as New York casting representatives for the Pittsburgh Opera, Inc., and the Philadelphia La Scala Opera Company, and perform similar services for other opera companies. During the present season the Pittsburgh Opera Company, under the musical direction of Richard Karp, has presented The Marriage of Figaro, with Bidu Sayao, Martial Singher, Francesco Valentino, and Ellen Faull; Tosca, with Wilma Spence, Ferruccio Tagliavini, and Robert Weede; and Carmen, with Brenda Lewis, Ramon Vinay and Norman Scott. Later in the season the company will present Rigoletto, with Elaine Malbin, Robert Weede, and Walter Fredericks; and La Bohème, with Irma Gonzalez, Mary Martha Briney, and Eugene Conley. Armando Agnini is the artistic director.

The Philadelphia La Scala company gave a successful season in Detroit last October, presenting performances with casts that included Richard Tucker, Nicola Moscona, Patrice Munsel, Jan Peerce, Robert Merrill, Risë Stevens, Raoul Jobin, Frank Guarrera, Eleanor Steber, Stella Roman, Blanche Thebom, Ann Ayars, and Cesare Bardelli. The company is again giving its regular season in Philadelphia, presenting twelve popular operas with guest conductors. The regular stage director is Benjamin Altieri.

M. P. Bichurin

The activities of M. P. Bichurin are divided between the United States, where he represents a select group of artists, and South and Central America, where he manages their tours.

During the summer of 1950, Rudolf Firkusny, pianist, made his fourth extensive tour through South America, playing in Argentina, Brazil, and Uruguay, where he gave a total of more than 35 concerts, appearing with many orchestras. During his tour in the United States, he reached the peak of his musical career with many engagements as soloist with orchestras. He appeared three times this season in New York, under Charles Munch, George Szell, and Alexander Hilsberg. Beginning on March 1, 1951, Mr. Firkusny will make a

(Continued on page 102)



Trude Fleischmann

M. P. Bichurin



Jean Guy

Norma Waldon

Norma Waldon

One of the newer managers, Norma Waldon starts her second year, offering a distinctive list of artists.

Barbara Troxell, soprano, made her Metropolitan Opera debut in Il Trovatore, and appeared as soloist in the opening concert of the Little Orchestra Society.

Helen Phillips, soprano, was soloist with the Goldman Band in a series of Central Park concerts last summer. She was the first singer ever to appear with that organization.

Norman Farrow, baritone, has been re-engaged by Erich Leinsdorf for an orchestral appearance, and will appear with the Little Orchestra Society.

Maurice Wilk, violinist, added Europe and South America to his concert territory this year, and will re-

(Continued on page 102)

XUM

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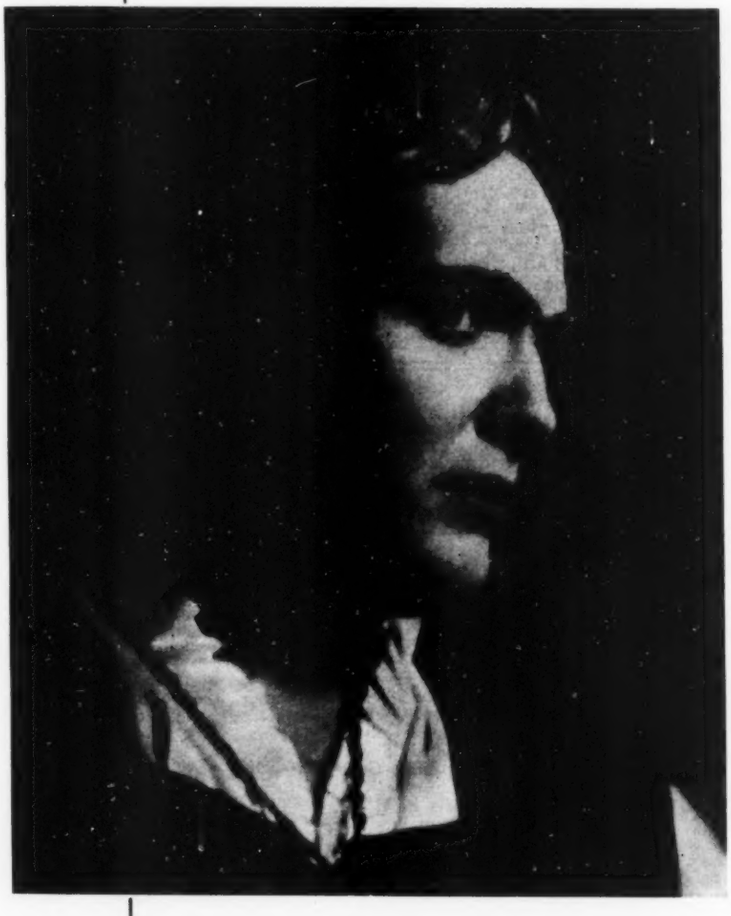
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J. H. Meyer

Opera Management J. H. Meyer (Meyer Management Corporation) during the past season and the first half of this season has placed numerous singers and conductors with



Lotte Jacobi

J. H. Meyer

most of the opera companies in this country as well as in Havana and Mexico.

Among the opera companies are: Metropolitan Opera Association, San Francisco Opera Company, Cincinnati Summer Opera Association, New York City Opera Company, Detroit Spring Opera Festival, Philadelphia La Scala Opera Company, Philadelphia Civic Opera Company, Charles Wagner Opera Company, San Carlo Opera Company, Connecticut Opera Association, New Orleans Opera House Association, Connecticut Opera Association, Fort Worth Civic Opera Association, Pacific Opera Company (San Francisco), Miami Opera Guild, San Antonio Opera Festival, Chautauqua Opera Association, Denver Grand Opera Association, Salmaggi Opera Company; and Sociedad Pro Arte (Havana), Opera Nacional (Mexico), and opera festivals in Venezuela, Guatemala, Costa Rica, etc.

Because of increased production costs and the uncertainties of the international situation, there has been a considerable over-all decline in the number of opera performances and operating companies.

A. Strok

The distinguished British pianist, Solomon, made an extensive 1950-51 tour of the United States, including six appearances with the Philadelphia Orchestra—in New York, Baltimore, Washington, and Philadelphia—and appearances with the Boston Symphony, Chicago Symphony, and San Francisco Symphony. His two Carnegie Hall recitals, on Nov. 5 and Dec. 8, 1950, were sold out. Booking has begun for his 1951-52 tour, which will extend from October, 1951, to the end of February, 1952. His first Carnegie Hall recital of the 1951-52 season will take place on Nov. 4.

Richard Korn, American conductor, was appointed musical director of the Baton Rouge Symphony. He was also engaged to conduct the New York City College Concert Series in the 1950-51 season of orchestral concerts with first-class soloists, featuring rarely-heard works.

Walter Hautzig, young Vienna-born pianist, returned to the New York concert stage after an absence of three years in a Town Hall recital on Feb. 12. He recently concluded a successful tour of 35 concerts in Europe and Israel.

A. Strok has resumed his pre-war activity in the Orient, and has signed Yehudi Menuhin for a tour of thirty concerts in Japan from September to November, 1951. Mr. Menuhin is the first of many artists Mr. Strok plans to send to Japan.

Erminie Kahn

Erminie Kahn continues to divide her management work between ensembles and soloists. This season she has added the Mozart Chamber Orchestra, Robert Scholz, conductor, to her ensemble list. The little orchestra, composed of from sixteen to nineteen players, will present classic, romantic, and modern repertoire, in its 1950-51 tour of the East. Next season the ensemble will tour further afield, although it will remain chiefly in the eastern part of the country. In the current tour, Helen Kwalwasser, violinist, is soloist with the orchestra in a Mozart concerto, and with Joseph Rizzo, oboist, in a Bach concerto for violin and oboe.

The New York Wind Ensemble, ten young brass and woodwind players, whose concerts have been given in the East for some seasons, for chamber-music societies and university and general concert courses, will extend its appearances to the Midwest and South next season, in a late-season tour booked by Pryor-Menz Concert and Lecture Service in association with Miss Kahn. The Wind Ensemble is composed of two quintets—the New York Brass Ensemble, of trumpets, horn, trombone, and tuba; and the New York Woodwind Quintet, of flute, oboe, clarinet, bassoon, and horn. The quintets are available for separate as well as joint bookings.

Erminie Kahn also continues to represent the Stuyvesant String Quartet.

Soloists under the Erminie Kahn management are Robert Goldsand, celebrated pianist known as recitalist and orchestral soloist on three continents; Helen Kwalwasser, young American violinist, who this season extends her tour throughout the South; Ruth Brall, young American contralto; Suzanne Bloch, lutenist, singer to the lute, and player of virginals and recorders, who now tours from coast to coast each season; and Henry Cowell, American composer-pianist and lecture-recitalist, who appears as pianist in his own works, and as lecture-recitalist on other subjects of contemporary musical interest.

Celebrity Artists Walter Preston

Celebrity Artists Corporation and the Walter Preston Management continue their joint arrangement next season, with Celebrity confining itself to concert bookings and the Preston management representing their joint list for radio, television, and records. A. H. Morrison, a vice-president of Celebrity Artists, continues as the Canadian representative for the organization.

Jeannette Ferreira and Franklyn Smith of Celebrity report a forty per cent increase in concert bookings last season, with an added increase during the current season. Despite the smaller college budgets in prospect for next season, the outlook is still healthy for managements committed to an aggressive sales program, according to Miss Ferreira and Mr. Smith.

The Celebrity list is headed by two intimate opera groups. Virginia Card is producing intimate English versions of Carmen and The Marriage of Figaro, using the versions of the late George Houston, with one group. Donald Johnston and his Village Opera Company are presenting Kurt Weill's Down in the Valley and a short English opera with the second company.

Other ensembles include An Evening in Vienna, the Green and White Quartet, the American Ballad Singers, the Celebrity Singers, and a Gilbert and Sullivan ensemble. The Kraeuter Trio — Phyllis Kraeuter, cello; Karl Kraeuter, violin; and Shura Dvorine, piano—has also been added for next season.

Solo artists include: Sopranos — Norma Andreotti, Virginia Card, Jean Carlton, Margaret Daum, Gloria Lora, Lucille Manners, Hollace Shaw, and Margaret Speaks. Mezzo-soprano —Thelma Altman. Contralto—Evelyn MacGregor. Tenor—Michael O'Duffy. Baritones — Richard Bonelli, Donald Johnston, and Chester Watson. Pianists—Anatole Kitain, Doris Pines, Hilde Somer, and Soulima Stravinsky. Duo-pianists — Crandall and Kortkamp. Violinists — David Davis and Roman Totenberg. Harpist — Lois Bannerman. Ballad singer—Bob Harter. Dancers—Litia Namoura and Tashamira.

Dolores Hayward Associates

During 1950, Dolores Hayward Associates booked a production of Menotti's The Telephone and The Medium. Cast by this office, the operas were presented in Los Angeles and San Francisco by James A. Doolittle.

Also Hayward Associates were responsible for Mercury Records' long-playing recording (in English) of Mozart's The Impresario, released a few months ago.

Dolores Hayward continues to represent the compositions of Vittorio Giannini, and now also manages George and Phyllis Mead, specialists in English translations of operas. The Meads have been commissioned by the Central City Opera Association to make an English version of Gounod's Romeo and Juliet for performance this summer. Their version of Donizetti's Don Pasquale will again be performed at Central City, where it was given last summer.

In the Artist Management division, under the direction of Ethel D. Sipperly, are the following artists:

Maria D'Attili, Edith Gordon, and Lois Hartzell, sopranos; Margery Mayer, contralto; Harold Brown and Donald Blackey, tenors; Earl Redding and Roy Wilde, baritones; Stanley Carlson, bass-baritone; and Hermann Herz, conductor.

Maria D'Attili, who sang Lucy in the California production of The Telephone, will soon leave for Europe to fill operatic engagements in France and Italy. Edith Gordon, who appeared



Larry Gordon

Dolores Hayward

last summer and fall in the Arena Theatre production in New York of The Telephone and The Medium (as Lucy and Mrs. Gobineau), also sang the leading soprano role in the Mercury recording of The Impresario; Lois Hartzell, for three years with the San Francisco Opera Company and new to New York, will fill operatic engagements this winter and will be heard in operetta this summer. Margery Mayer, contralto of the New York City Opera, sang with the company in New York and on tour. Twice during the past seven months she has been soloist at the Radio City Music Hall, and she has made television appearances.

Harold Brown, after two seasons as first tenor of The Revelers, is now giving solo recitals and making television appearances. Donald Blackey was in The Consul during its nine-month run in New York. Earl Redding appeared for twelve weeks on the NBC Show of Shows, and filled a four-week engagement at the Wedgwood Room of the Waldorf-Astoria. Stanley Carlson, who sang the title role of Don Pasquale at Central City last summer, has had his usual success in operetta and has appeared on television. Hermann Herz will continue in 1951-52 as conductor of the Duluth Symphony Orchestra.

Wladimir Lubarsky

Artists under the management of Wladimir Lubarsky who are now making their careers in Europe are: Ronald Stewart, Canadian tenor; Lina di Luzio, soprano; Naomi Ornest, soprano; Maria Sassone, soprano; and Victor Mincieli, baritone. Marion Alch, tenor, and Sylvia Carlisle, soprano, are now on a South American tour.

Charles Yearsley, tenor, leaves for Europe on March 7 for a concert tour of Europe and personal appearances in London under the management of William Morris and Wladimir Lubarsky.

Mr. Lubarsky manages the following artists in the United States: Benedetti Michelangeli, pianist; Giannino Carpi, violinist; Giuseppe Taddei, baritone of La Scala in Milan; Fernando Bandera, tenor of the New York City Opera Company; Elizabeth Thompson, coloratura soprano of Teatro Colón, Buenos Aires, and Rio de Janeiro; Pia Sebastiani, Argentinian pianist; Anna Turkel, soprano; Maria Russo, mezzo-soprano; Katherine Barlow, soprano; Lawrence Hill, baritone; and Rina Gigli, soprano.

Mr. Lubarsky manages the European tours of Kurt Baum, tenor.

Mr. Lubarsky, who, as his personal representative, arranged a contract with the Metropolitan Opera for Cesare Siepi, bass of La Scala in Milan, has made arrangements with André Mertens, of Columbia Artists Management, whereby Mr. Siepi is now under the exclusive management of Mertens and Parmelee.

Demeter Zachareff

For the 1951-52 season, Demeter Zachareff continues to manage the celebrated American tenor, Roland Hayes. Also under his management is the Zimbler String Sinfonietta, a group of sixteen members of the Boston Symphony, which presented a series of concerts in Boston in 1949-50.

Jacqueline Bazinet, lyric-coloratura soprano, and Edgar Viens, baritone, presented in joint recital, made their Boston debut a year ago. The Cosmopolitan Stars of Opera, presenting a program of operatic classics and folk songs, will tour again this coming season.

Dick Campbell

The activity of Dick Campbell Concerts, Inc., is reflected in the rise to public attention of several concert artists.

The career of Muriel Rahn, nationally famous soprano, has been managed by Mr. Campbell.

Monica Mais, soprano, who made her Town Hall debut four years ago, and, after touring Canada and Central America, retired to become a mother, re-entered the concert field in January.

Vivian Weaver, Cleveland harpist, made a two-thousand mile tour last spring, from St. Louis to Texas, Florida, and New York.

Edward Matthews, veteran baritone, and professor of voice at Howard University, is a standby of the Campbell clan.

(*Continued on page 102*)

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Ludwig Lustig

Ludwig Lustig announces that Adelaide Bishop, coloratura soprano of the New York City Opera Company, and Joseph Victor Laderoute, tenor, recently joined his management.

Adelaide Bishop, in addition to her activity at the New York City Opera, has been booked for a third consecutive season at the Central City Festival. She will sing Juliette in Romeo et Juliette, which opens the festival on June 30, and Norina in a revival of last year's production of Donizetti's Don Pasquale.

Joseph Victor Laderoute was engaged as soloist with the Royal Philharmonic under Sir Thomas Beecham in New York, and also as soloist with the Pittsburgh Symphony in Handel's Messiah. He also appeared with the Schola Cantorum in the New York premiere of Benjamin Britten's Spring Symphony, in Carnegie Hall.

Greta Menzel, soprano, until last season with the Vienna State Opera, will join the New York City Opera during the spring season, making her debut as Mimì in La Bohème. As a concert artist, Miss Menzel has sung under such eminent conductors as Erich Kleiber and William Steinberg.

Among the other artists new to Mr. Lustig's management are:

Edith Evans, mezzo-soprano, who, after her debut with the New York City Opera, was signed for a long term contract with the same organization. Miss Evans has appeared at Tanglewood and in Boston, singing Ramiro in Mozart's La Finta Giardiniera and Cherubino in The Marriage of Figaro.

Manfred Hecht, baritone, who made his New York concert debut in Town Hall last October. Mr. Hecht portrayed the title role in Ibert's Le Roi d'Yvetot last summer at Tanglewood. He is booked for several recitals, and recently appeared as Escamillo in excerpts from Carmen at Radio City Music Hall. Boris Goldovsky has engaged Mr. Hecht to sing the title role in Tchaikovsky's Eugen Onegin with the New England Opera Theatre in Boston.

Theodora Brandon, who was selected by Eugene Ormandy as soloist with the Philadelphia Orchestra, and appeared last summer as Madama Butterfly at Central City.

Lillian Van Cleef, young American coloratura soprano, who sang Gretel in Hansel and Gretel and Mistress Ford in Nicolai's The Merry Wives of Windsor at the Hartt School of Music in Hartford, Conn.

Virginia Thomas, mezzo-soprano, who recently made her New York recital debut. She was invited by Norman Dello Joio to sing some of his compositions at a concert in Detroit. She will also be soloist with the Apollo Choir in Brooklyn.

As a special attraction, Jean Adra's Ballet Briefs, a company of young American dancers with Caird Leslie as choreographer, has been signed by the Lustig office.

Mr. Lustig will continue to have under his exclusive management June Kelly, soprano, and Irma Gonzalez, Mexican soprano, who was soprano soloist in Bruno Walter's Columbia recording of Beethoven's Ninth Symphony, with the New York Philharmonic-Symphony. Miss Gonzalez has been engaged to sing Mimì in La Bohème with the Pittsburgh Opera in April.

Ralph Herbert, baritone, includes among his extensive activities two appearances with the New York Philharmonic Symphony Orchestra under Dimitri Mitropoulos, in Ravel's L'Heure Espagnole and Alban Berg's Wozzeck; appearances as Eisenstein in Fledermaus and Figaro in The Marriage of Figaro with the Fort Worth Civic Opera and as Faninal in Der Rosenkavalier with the New Orleans Opera. Mr. Herbert sang the title role in Puccini's Gianni Schicchi in a television broadcast over NBC. He will rejoin the New York City Opera in its spring season, and has been re-engaged for the San Francisco Opera next fall.

Herbert Janssen, baritone, recently returned from guest appearances with the Vienna State Opera, has resumed his activity at the Metropolitan Opera.

Erna Berger, soprano of the Metropolitan Opera, has appointed Mr. Lustig her personal manager.

Mr. Lustig is also personal representative for Hubert Norville, tenor, of Covent Garden, London, and the San Francisco Opera. Mr. Norville will rejoin the New York City Opera this spring.

Mr. Lustig will continue as personal representative for Ellen Faull, soprano of the New York City Opera. Among Miss Faull's extensive activities are recent appearances with the Pittsburgh Symphony in Beethoven's Ninth Symphony, under Victor de Cabata, and as the Countess in Le Nozze di Figaro, with the Pittsburgh Opera.

Margery Mayer, contralto of the New York City Opera, has just completed an engagement as Carmen in excerpts from this opera at Radio City Music Hall.

Joseph Rosenstock, conductor of the New York City Opera, has been reengaged as musical director of the Aspen Festival for the coming summer. Among his guest appearances with other musical organizations are several concerts with the Vancouver Symphony.

Mr. Lustig will continue as personal representative for Jorge Bolet, Cuban-American pianist, who will appear as soloist with the New York Philharmonic-Symphony in March.

Another artist booked by Mr. Lustig is Genevieve Warner, soprano of the Metropolitan Opera, who will appear as Zerlina in Don Giovanni and Susanna in Le Nozze di Figaro, under Fritz Busch, at the Glyndebourne Opera and at the Edinburgh Festival this summer.

For the eleventh year, Ludwig Lustig continues as New York representative of the Havana Philharmonic, for which he has booked guest appearances of such conductors as Ernest Ansermet, Serge Koussevitzky, Thomas Mayer, Igor Stravinsky, and Frieder Weissmann. He also handles the bookings for the Asociacion de Opera in Centro America, which will have its fourth season in Guatemala and El Salvador. Costa Rica was added to the itinerary last summer, and additional Central American countries will be included this coming summer.

Norma Waldon

(*Continued from page 98*)

turn to Europe for his second tour in the fall. He is scheduled to start an American tour in January, 1952.

Merces Silva-Telles, young Brazilian pianist, makes her first North American tour this spring. In the summer she will return to South America for a tour that includes six orchestral appearances.

As a special attraction, Norma Waldon presents the dance satirist Lillian Moore. A former Metropolitan Opera solo dancer, Miss Moore is now presented in a full evening of dance offerings. She is already booked for 36 concerts next season.

Norma Waldon is also the founder and director of the special service agency Accompanists Unlimited.

Albert Morini

(*Continued from page 93*)

Percy Grainger, pianist and composer, will return next December from Australia where he will open the Grainger Museum, the repository of his manuscripts and musical collection on the campus of the University of Melbourne. One of the most popular and beloved musical personalities of our time, Percy Grainger's concert tours are always sold out long before the end of the booking season.

National Music League

Mrs. Anna C. Molyneaux, managing director of the National Music League, America's only non-profit, cooperative concert management for young artists, reports that booking and promotion activities of this unique organization reached new levels during the 1949-50 season. Among some of the outstanding achievements of the season were 45 appearances with seventeen different orchestras, representing opportunities for 23 artists; nationwide tours, some extending to over twenty successive weeks; coast-to-coast broadcasts; television programs; and summer engagements.

Mrs. Molyneaux further reports that, judging from the many tours and single engagements already booked, the National Music League looks forward to an extremely busy and active season in 1950-51.

The artists on the National Music League's list are Sara Carter, Angelene Collins, Ellen Faull, and Helen Clayton, sopranos; Grace Hoffman, mezzo-soprano; Sandra Warfield, contralto; Harold Borden, Howart Jarratt, Brent Williams, and Karl Brock, tenors; Albert Linville, Leon Lishner, and Lee Cass, baritones and basses; Sidney Harth and Esther Glazer, violinists; Jane Carlson, Lilian Kallir, James Wolfe, Irene Rosenberg, and Vivien Harvey, pianists; and Cynthia Otis, harpist.

The following special attractions are also booked by the National Music League: The Zuckers, duo-pianists; Sidney Harth and Teresa Testa, duo-violinists; The Randolph Singers; the Degen String Quartet; The Quantz Trio; The Aeolian Trio; Budnevich and Tichman, clarinet and piano duo; Thomas and Michele Wilt, flute and piano duo; Men of Song.

M. P. Bichurin

(*Continued from page 98*)

European tour lasting several months. He will play in Paris with the Lamoureux and Pasdeloup orchestras, and will also give concerts in England, Denmark, Sweden, Norway, Finland, Switzerland, Italy, and Greece, remaining in Europe through the autumn of 1951.

Ruggiero Ricci, violinist, whose artistic ability is increasingly recognized in the United States and Europe, will make a South American tour, playing 25 concerts. In Buenos Aires, he will give four concerts in the Teatro Colón. He is also scheduled for concerts in Rio de Janeiro, Saõ Paulo, Porto Alegre, Recife, and Belém, Brazil; and in Montivideo, Uruguay, and Santiago de Chile. In September, Mr. Ricci will go to Europe for concerts in France, Belgium, Sweden and Germany (twenty engagements).

Sari Biro, pianist, made her first tour of Cuba and Puerto Rico in October and November, 1950. In February, 1951, she is engaged for a tour of Mexico. She will appear as soloist with the National Orchestra in Mexico City, and also in Central America. At the end of March, she will begin a two months' tour in Brazil, making her first appearances in South America.

Mr. Bichurin is at present working on the organization of a tour of the United States for the remarkable dancers from Middle Asia, the Lashkabanovs, brother and sister.

David Rubin

(*Continued from page 96*)

His recording of all the Chopin Polonaises will be released this spring.

Fredell Lack, violinist, will make her first European tour this season. Upon her return in September, Miss Lack will again be available as soloist with symphony orchestras and in concerts.

Harry Wayne, baritone, continues to make himself a favorite with audiences.

New to concert audiences are three singers—Katherine Hansel, soprano, and John Yard and Joseph Collins, baritones, who have joined forces as the Mozart Trio. Recalling the famous Salzburg group, this vocal ensemble, presenting programs of music by the composer after whom it is named, will make two tours, covering the East and the West Coast in 1951-52.

Bernard Greenhouse, cellist, will again be available.

A limited number of recitals by Povla Frijsh will again be offered by the David W. Rubin Artists Management.

Edward Nyborg, tenor, who has appeared in both opera and concerts, is now being booked for the coming season.

In addition to managing the activities of these artists, the David W. Rubin Artists Management will again co-ordinate the concerts of the League of Composers, whose series of unusual musical events, open to the public, will be offered by subscription.

Grateful for the public response to the artists who grace our roster, the David W. Rubin Artists Management looks forward with confidence to the future of the musical life of our country, feeling that regardless of world conditions music is firmly rooted in our national life.

Dick Campbell

(*Continued from page 100*)

The One World Ensemble, interracial, interfaith and intercultural vocal group, consisting of a Negro tenor, a Korean soprano, an American contralto, an English bass, and a Jewish pianist, made tours last season totaling ten thousand miles.

Margaret Bonds, pianist and composer, a new addition to the Campbell roster, has been heard in Chicago and Canada this season.

Other Campbell artists are Alice Tate, lyric-coloratura soprano; Nancy Brock, solo dancer, who appeared in several North Carolina cities earlier this season; and Kermit Moore, cellist, who appeared with the Philadelphia Concert Orchestra, Dean Dixon's orchestra, and in joint recital with Vivian Weaver. Elizabeth Williamson, dancer, a former pupil of Martha Graham, Hanya Holm, and Charles Weidman, is a newcomer to the agency this season.

Music Council Discusses Subsidies

Government subsidies for musical organizations was the subject of discussion at a meeting of the National Music Council on Dec. 26 in the New York headquarters of the American Society of Composers, Authors and Publishers. At the end of the debate a resolution was unanimously voted "to appoint a committee to investigate into and report on the present status of municipal, county and state support for orchestras and opera companies" throughout the country.

Dimitri Mitropoulos, conductor of the New York Philharmonic-Symphony, stated that subsidies were needed, and he foresaw the possibility of each state maintaining at least one symphony orchestra through local support.

Arthur Lipkin, president of the American Symphony Orchestra League, proposed a fight against federal taxes, which he said constitute "a crushing and eventually an insupportable burden."

Other speakers were Julian Olney, president of the National Association of Concert Managers; Joseph Malkin, chairman of the committee on government subsidies for music; A. Rex Riccardi, of the American Federation of Musicians; and Ray Green, of the American Music Center.

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—New York Post, June 15, 1950

"A large audience turned out and was rewarded by some excellent fiddling . . . displayed a musical temperament that was usually controlled by thoughtfulness and understanding, a fine ear for subtleties of tone and—not unimportant in a concert artist—good looks . . . The Bach was particularly satisfying in its rich combination of movement and lyricism."
—The New York Times, June 15, 1950

"Extraordinary talent was revealed by Iwamoto Mariko. This slender, personable young woman has qualities not often encountered . . . has the attributes indispensable for a true artist: innate musicality, an incandescent temperament and a fine sense of style. Her technique, too, is highly schooled . . . exceptional skill. One of the most impressive facets of Miss Mariko's art is her tone, which is sumptuous yet capable of exceptionally wide variegation . . . her account of the Bach Chaconne had a sweeping grandeur most unusual emanating from so young a player and **RARELY MET WITH NOWADAYS EVEN IN FULLY MATURED VIOLINISTS OF DISTINCTION."**
—New York Herald Tribune, June 15, 1950

"A rare feeling and taste for music was made rather evident, I think, by Iwamoto Mariko, Japanese violinist. A personality shows through all her work. Powerful and pure, tone."
—The Daily Compass, June 15, 1950

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XUM

Television

(Continued from page 88)

remain in his house from his birth until he draws his last breath, receiving his entire training, education, entertainment, religious blessings, and matrimonial gifts by means of a television set. In countless ways, our lives will be regulated and motivated by a screen. But like every other human invention, from the wheel to atomic fission, television will no doubt ultimately find its proper place in the general scheme of human life.

From time immemorial, entertainment has run the gamut of human tastes—from a Punch-and-Judy show to the Sadler's Wells Ballet, from a Greek tragedy to a Bob Hope show, from a Hula shimmy to a Martha Graham dance, from a baseball game in the Yankee Stadium to a multiple chess game, from Charlie McCarthy to Charles Laughton. Social strata, educational levels, climate, and racial environment are some of the factors determining the mores of the millions of souls inhabiting this planet. Entertainment media vary as ambitions change and character evolves, progresses or retrogresses; but the one factor remains—the human instinct for gregariousness.

Let us take a look backwards and see what permanent changes, if any, inventions of the last fifty years have made on the entertainment habits of humanity.

Towards the end of the last century, Edison invented the phonograph cylinder, which eventually became capable of remarkable reproduction of human performances, and finally developed into the long-playing record of symphonic and operatic length. At the outset, calamity howlers foretold the doom of live operatic, symphonic, and other musical performances. But the admirers of Caruso and Sembrich, Chaliapin and Farrar, Schumann-Heink, Paderewski and Kreisler continued to flock to opera performances and to concerts, and as the novelty of the phonograph began to wear off a new audience assembled to hear its favorite automatons in person. I know ardent record collectors who find their greatest pleasure in spending an evening in the opera house or concert hall and going home afterwards to compare the mechanical version with the original they had heard a few hours before. The difficulty of maintaining opera companies cannot be laid to the phonograph.

In the early years of this century, Giuseppe Marconi succeeded in sending signals without wires, first across the street; then from one country to another, and finally across oceans. A new medium based on Hertzian air waves was created. It took more than decades for this medium to be developed commercially. First there were radio stations, then there were commercial stations, and finally national networks.

Atwater Kent, in an effort to sell radio sets, promoted the first commercial radio hour, in which he presented famous artists every week. Once more the calamity howlers predicted that the concert and opera business would go to the dogs. Why should anyone go to Carnegie Hall or the Metropolitan to listen to an artist when he could sit at home in his bedroom slippers and bathrobe and hear him without spending a single dollar except for the initial investment in a radio set? But music-lovers kept going to the opera house to hear the great singers in person and to Carnegie Hall to hear the great instrumentalists.

At the turn of the century, Forrest experimented with a thread of film that could produce raucous sounds in synchronization with the movements of an image on a screen. The device was developed to the point at which musical performances could be recorded on a Movietone film. Here, at last, was the millenium. Why should anyone pay three dollars to hear a single performer in Carnegie Hall, when he could enjoy several of them in a single session, for less than half the amount?

The initial impact was devastating. The first musical film, representing a sort of concert and presenting several artists in a continuous sequence was shown on a regular schedule, and the people flocked to see and hear the new wonder. But the personality of a Kreisler, the technical perfection of a Heifetz, the profound musicianship of a Schnabel could not be captured and reproduced on film. The excitement died down, and again Carnegie Hall, Town Hall, and the Metropolitan Opera House, as well as the concert halls throughout the rest of the country, continued to enjoy business as usual—at least until they were hit by the depression. The sound-film could not kill the love for live musical performances. Once again the new medium found its place in the American cultural scene, and its full-length pictures have not hurt the American music business. A number of artists, in fact, have benefitted from it—Lawrence Tibbett, Gladys Swarthout, José Iturbi, Artur Rubinstein, and even Oscar Levant, who is supposed to be excruciatingly funny in any medium.

In the meantime, radio developed apace, enlisting the services of music and its prophets at a rate corresponding to the growing amount of time given to the airwaves. The Metropolitan Opera was taken up by the Blue Network, and eventually found a sponsor. The New York Philharmonic-Symphony found a place on the Columbia Broadcasting System. And David Sarnoff and the National Broadcasting Company enabled Arturo Toscanini to create a fine orchestra devoted exclusively to radio broadcasting. Walter Damrosch taught music to children by means of the radio. As new personalities, such as Kirsten Flagstad, Lily Pons, and Ezio Pinza, made radio appearances, more and more people developed a desire for good music. The concert business boomed; instead of suffering from radio, music profited.

And now we are confronted by television. Will it displace the live performance of music? Can a television screen of any size take over the function of an opera performance, a violin or piano recital, a scintillating ballet performance, or a musical play such as South Pacific?

Let us observe the technical limitations of television. The auditory sense does not require accompanying visual action in order to be satisfied with musical sounds. The visual sense, however, does require action. Music is static visually. How long can one sit in front of a television screen watching even Mr. Toscanini as he conducts so great a symphonic group on the NBC Symphony? What can the television camera catch and throw upon a screen except the economical movement of Mr. Toscanini's arms, the bowing of violinists, the blowing of the trumpeters, or the sweating of the double-bass players? One must be present in the hall and feel himself to be a part of the performance in order to experience and enjoy it fully. It is not sufficient to depend on the closeups and camera angles of a television engineer.

The televising of NBC Symphony concerts might prove an added attraction to some of its audience who have listened to it on the radio, but it would damage live orchestra concerts no more than the radio broadcast had before. The thousands who paid high prices to see and hear Mr. Toscanini in person on his nationwide tour last spring proved that they would rather go to a concert than turn on the radio.

One of the best illustrations of this visual problem of televised musical performances is the frantic attempt of the Voice of Firestone, one of the best musical programs on the radio and one of the first to simulcast its programs, to embellish the program with theatrical sets and appropriate costumes. In spite of all the effort, the program is still visually static. When I sit at home and alternate between my television and radio sets, I find that I derive more enjoyment from *listening* to the Firestone program than from *looking* at it.

From their very nature, sports events come out best on television. When two guys maul each other for fifteen rounds there is action; when two guys wrestle, no matter how ridiculous they look, there is still action—and every seat is a ringside seat for the television audience. There is also action in comedy programs, sometimes. Ed Wynn is peculiarly himself on the television screen, but not Fred Allen. There is even some action in a televised United Nations session; it is fun to watch the sphinx-like Malik, the imperturbable Austin, the excitable delegates from the East. But even these delights begin to pall after a few hours of consecutive deliveries of the same speech in three languages, of which most of us can understand only one.

There is no real action, however, in televised music, just as there is no action in the televising of a news commentator. I find that I become bored listening to the news if I have to watch the face of Kaltenborn, Eliot, or Pearson, or any one of the dispensers of worldly wisdom.

Apart from its technical limitations, the medium of television is also limited in its effectiveness by the fact that human beings are gregarious creatures. They like to fill stadiums, baseball parks, concert halls, theatres, public squares—to be an entity among a multitude of similar beings, a component of the whole.

Because of both its technical and its psychological limitations, TV is a Variable, not a Trend. It will adjust itself to our general scheme of entertainment as has every previous mechanical medium. Music will continue as a living art. Its development can be impeded only by economic, political, and spiritual factors, and not by the invention of new media.

The one way in which television can to some extent supplant live performances is by combining the human urge for gregariousness with the presentation of programs on the television screen. If programs are projected on large screens, people may be willing to gather gregariously in theatres and halls throughout the country to see them. Then, and only then, can television compete with the live concert. But the history of other new media convinces me that the scope of television will even then remain limited.

S. Hurok

(Continued from page 90)

Cincinnati Symphony Orchestra and will conclude on the West Coast in May. His itinerary also includes his first Carnegie Hall recital in three years, on Feb. 7.

Isaac Stern took part in the notable Prades Festival last summer with Pablo Casals. His annual tour again brings him to the major American orchestras. Next summer he is scheduled to appear in a World Artists film and to tour Israel and Europe.

Jan Peerce celebrated his tenth anniversary as a leading tenor at the Metropolitan Opera and launched a record-breaking concert tour in October, after returning from a tour of Israel, where he made his debut in August. Mr. Peerce's summer schedule also included a combined vacation and concert tour of South America, where he made his bow at the Teatro Colón in Bogotá. The tenor, who also appears in Of Men and Music, is scheduled to make an extended Latin-American tour next season, in response to numerous requests. In addition to his Metropolitan Opera activities, which included engagements for La Traviata, Don Giovanni, and the Verdi Requiem, the tenor had more than fifty concert dates in his itinerary, in addition to radio and television appearances.

Patrice Munsel's appearance as Adele in the Metropolitan Opera revival of Fledermaus further emphasized her gifts as a singer and actress; her performance stopped the show cold twice—after the laughing song and after the audition song. Miss Munsel's tour took her to 33 cities, and she also appeared on such radio and television shows as the Theatre Guild of the Air, the Voice of Firestone and The Big Show.

Blanche Thebom returned to the United States from a successful European engagement, which included her debut at Glyndebourne. She appeared at the Metropolitan in Don Carlo, Tristan und Isolde, and Il Trovatore. In the near future, the motion-picture public will see her in a leading role in The Great Caruso. Miss Thebom has been successful on television, appearing on such programs as the Cavalcade of Stars and the Voice of Firestone. Her current itinerary includes appearances with the Minneapolis, Chicago, and San Francisco orchestras, and will be concluded with an engagement at the May Festival in Ann Arbor.

Jerome Hines expanded his Metropolitan Opera repertoire, and again sang Mephistopheles in Faust. He also made radio and television appearances.

Lawrence Winters returned to the New York City Opera after a European concert tour, in the course of which he gave 25 concerts, and received invitations to appear in both concert and opera in Europe next season.

Andrés Segovia, guitarist, concertized in Europe, and returned to the United States for a tour that will be followed by engagements in South America. He will also appear in a Twenty Century-Fox film. Richard Dyer-Bennet, tenor, made another successful Town Hall appearance and sang 35 recitals elsewhere. Moura Lympany, English pianist, returned for a concert tour of the United States after making recordings abroad for both HMV and London FFRR. Other active Hurok artists were Sylvia Zaremba, pianist, who gave a successful Town Hall recital; the Four Piano Ensemble, again welcomed by audiences across the country on a sold-out tour; Stell Andersen, pianist, who returned from a European tour; and Jeanne and Joanne Nettleton, duo-pianists.

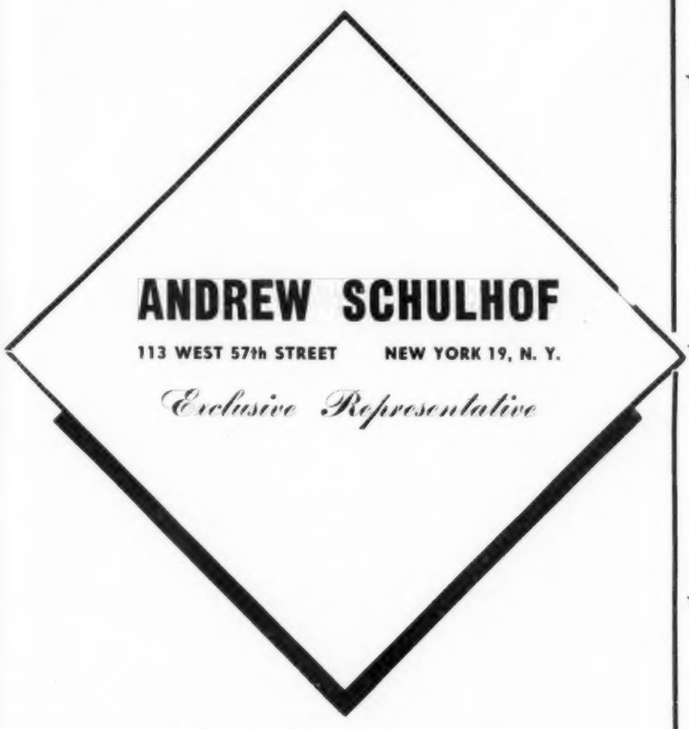
Tribute Paid To Adolfo Betti

Members of the former Beethoven Association gathered at the New York Public Library on the afternoon of Jan. 20 to pay tribute to the memory of Adolfo Betti, first violinist of the Flonzaley Quartet during its existence, who died in Italy recently. Carleton Sprague Smith, head of the library's music division, introduced the speakers, Leopold Mannes and Ralph Hollander. The latter, who had studied with Mr. Betti, had visited him just before his death. Theodore Fitch read a tribute from Daniel Gregory Mason, who was unable to be present. The Kroll Quartet played two of the late violinist's favorite works, Beethoven's Quartet in E flat major, Op. 127, and Haydn's Quartet in C major, Op. 54, No. 2.

Paris Opera Damaged by Fire

PARIS.—A recent fire caused considerable damage to seats and other interior furnishings at the Paris Opéra. The blaze broke out after a performance, but was brought under control in half an hour.

Season 1951 - 1952



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★ ERNST VON DOHNANYI
COMPOSER-PIANIST

Judson, O'Neill and Judd

(Continued from page 89)

vanni, and Elisabetta in Don Carlo. Mr. Tucker's successes have included leading roles in three of the season's revivals—the title part in Don Carlo Alfred in Fledermaus, and Turiddu in Cavalleria Rusticana. His other roles have been Alfredo in La Traviata, the title role in Faust, Des Grieux in Manon Lescaut, and Tamino in The Magic Flute.

Other American artists new to the roster are Patricia Neway, soprano; Janice Moudry, contralto; the young violinist Michael Rabin; and Leonard Rose, cellist. Miss Neway, after appearing on Broadway and on tour as the tragic heroine of Menotti's The Consul, is now with the London production of the opera. Her concert availability is not yet set. Miss Moudry was born in Minnesota, and brought up on the West Coast. With her New York recital debut only a year behind her, the young contralto has already appeared as soloist with Pierre Monteux, Alfred Wallenstein, and Charles Munch, and with Serge Koussevitzky both in the Hollywood Bowl and at Tanglewood. The career of fourteen-year-old Michael Rabin, who made his Carnegie Hall recital debut last November, has been followed with friendly interest by two conductors, both of whom have publicly expressed their belief in the boy's great gifts—Dimitri Mitropoulos and George Szell. The son of George Rabin, violinist of the Philharmonic-Symphony, Michael has had the honor of being chosen for a solo appearance with the Philharmonic next season. Leonard Rose, now in his seventh year as principal cellist of the New York Philharmonic-Symphony, leaves the orchestra at the end of this season to devote himself completely to concert work. Now in his early thirties, Mr. Rose was born in Washington, D. C., and brought up in Florida. He is a graduate of the Curtis Institute of Music. Recognized as a leading cellist of the younger generation, Mr. Rose, for his first touring season, has already been engaged as soloist by the Chicago Symphony and the Cleveland Orchestra as well as by the New York Philharmonic-Symphony.

Ninety per cent of the Judson O'Neill and Judd list remains unchanged from last year; almost two-thirds of the artists have never had any other American management.

Jascha Heifetz, now in his 22nd year of association with Arthur Judson, will—for the first time in several seasons—make both a fall and a spring tour. Mr. Heifetz has been making a series of film shorts, the first of which is incorporated in Of Men and Music, which is being distributed nationally by Twentieth Century-Fox. Nelson Eddy, also a Judson artist for over two decades, will again make both a fall and a spring tour in 1951-52. His current sold-out tour (March and April 1951) will be inaugurated with an appearance on the Telephone Hour on March 5, in a special gala broadcast celebrating the 75th anniversary of the invention of the telephone.

Several of the top instrumentalists will be available only in the second half of next season. Zino Francescatti, who left for Paris at the end of January, will not return to this country for almost a year. The violinist will play in nine European countries and will appear at five music festivals —Roubaix, Bordeaux, Strasbourg, Aix-en-Provence, and Edinburgh. The Casadesus family sails for France in April, and will not be back until next Christmas. Season after season the tours of Robert Casadesus are sold out, and this year has been no exception. The career of his pianist son Jean is developing rapidly. Within a year he has played with a dozen orchestras, and this season, together with his father and mother, Robert and Gaby Casadesus, he has been heard with the New York Philharmonic-Symphony and the orchestras of Pittsburgh, Cincinnati, and St. Louis in Bach's Concerto for Three Pianos. He is engaged by the New York Philharmonic-Symphony for a solo appearance next season. Robert Casadesus has, incidentally, been with the Judson bureau since his American debut in January, 1935, and Zino Francescatti since his American debut in the fall of 1939.

Rudolf Serkin's availability next year is divided among three periods. He will tour alone between Nov. 12 and Dec. 15, and again between Jan. 14 and Feb. 29. During the month of April he will devote himself to joint appearances with Adolf Busch, violinist. The pianist, who participated in the Prades Festival under the direction of Pablo Casals, will return for the second Casals festival in June. Eugene Istomin, young American pianist and a former pupil of Mr. Serkin, has also been invited by Mr. Casals to return. He has also been invited back to Italy next autumn for a tour including an appearance at La Scala in Milan. The entire Prades Bach Festival was recorded by Columbia; Mr. Istomin figures in the Fifth Brandenburg Concerto, in the Trio Sonata for Violin, Piano and Flute, and—alone—in the Toccata and Fugue in E minor.

Clifford Curzon's third tour opened in January with a series of appearances under Bruno Walter in the Brahms D minor Piano Concerto, as part of the Brahms Cycle of the New York Philharmonic-Symphony. The English pianist's tour next season begins on Jan. 15, 1952, and is once more sold out in advance.

The viola virtuoso William Primrose will have been away from this country a year and a half when he returns here in November, 1952. In the summer of 1950 he played at four festivals—Aldeburgh, Lucerne, Edinburgh and Venice; this season he appears in nine European countries and Israel; in May he plays during the opening week of the Festival of Britain; in June he is invited to the Casals Festival. By spring he will have performed the Bartók Viola Concerto, written for him by the composer, thirty times; he has been engaged to play it with the Boston Symphony next year.

Bidu Sayao's intensive tour, from September to May, has taken the Brazilian soprano from coast to coast and will bring her back to California in the spring. Her engagements, in addition to recitals, have covered every field of activity, from the Metropolitan Opera, the San Francisco Opera, and appearances with the Philadelphia and Los Angeles orchestras to various television bookings including This Is Show Business and top broadcasts such as the Telephone Hour (twice), the Firestone program and the Standard Oil program.

Polyna Stoska, soprano, made her eighth Telephone Hour appearance in October. Her coast-to-coast engagements include appearances with the Seattle Symphony and a pair of concerts with the Cincinnati Symphony on Feb. 2 and 3, in Schönberg's Gurrelieder. She interrupted her tour for a quick trip to Spain, to sing at the Wagner Festival in Barcelona.

Barbara Gibson, soprano, whom the country discovered a little over a year ago when, at the age of twenty, she made her debut in a Telephone Hour broadcast, has sung several times on the same program since. This season the "Gibson Girl" made her first concert tour. Dorothy Dow, Texas soprano, who has spent the past two seasons with the Zurich Opera, made a successful debut at La Scala in Milan last month. She will return to her own country next year.

Camilla Williams, after a summer

(Continued on page 108)

Mertens and Parmelee

(Continued from page 91)

16, she makes her orchestral bow. Miss Danco's tour includes engagements as soloist with the Boston Symphony under Charles Munch, the Chicago Symphony under Rafael Kubelik, and the Los Angeles Philharmonic under Alfred Wallenstein, with whom she will also appear on a Standard Oil broadcast. Among her many recital dates are engagements in Pittsburgh, Detroit, Miami, Louisville, Houston, Montreal, Ottawa and Toronto. Her tour will close with her only New York appearance, a recital in Town Hall on April 6.

The newly-formed Columbia Canadian Trio makes its bow in a six-week spring tour of New England, Pennsylvania, and the Midwest. Three young artists of Canadian birth combine their talents to form this ensemble, which offers a program of wide variety. Joan Rowland, pianist, is a veteran of a New York recital and sixteen orchestral engagements, including the Chautauqua Symphony and the Toronto Symphony under Sir Ernest MacMillan. Betty-Jean Hagen, violinist, successfully negotiated her New York debut in Town Hall last fall as a winner of the Naumburg Award. She has played extensively throughout Canada, both in recital and as soloist with orchestras. William Hossack, cellist, formerly a member of the Toronto Philharmonic, has been heard in Canada as a member of chamber-music groups and as a recitalist. In 1951-52, the trio will be available all season.

Artists and attractions familiar on the Mertens and Parmelee list continue to win acclaim in the world of music. Highlights for this season and the next are as follows:

Sopranos: Pierrette Alarie returned to America this fall after successful engagements with the Paris Opéra and the Opéra-Comique during the last two seasons and appearances at the Aix-en-Provence Festival last summer. She will remain here for all of next season. Eileen Farrell made an important success in her New York recital in Carnegie Hall in October. The New York Philharmonic-Symphony engaged her five times during 1950-51, a record number of engagements for a single season. When she finishes her third performance of the leading role in Dimitri Mitropoulos' concert version of Alban Berg's Wozzeck, in April, she will have sung—including 57 appearances in two weeks at the Roxy Theatre—61 performances with the Philharmonic-Symphony, more than any other artist has given in the 109 seasons of the orchestra. New Yorkers will hear her again next season when she appears with the Cincinnati Symphony in Carnegie Hall on Nov. 11. Helen George scored a success in the role of Adele in the Cincinnati Summer Opera production of Rosalinda last summer, and in other roles as well. Currently appearing throughout the country as soprano of the popular Columbia Operatic Trio, she will again sing in opera next summer. Edna Phillips has sung concerts from Northeastern Canada to the borders of Mexico this season and will return for more in 1951-52. After an extensive tour of the Pacific Coast last fall, Genevieve Rowe is currently covering the Atlantic seaboard, from New England to Louisiana.

Mezzo-sopranos: Alice Howland has just won an engagement with the Glyndebourne Opera for performances in England this summer during the Festival of Britain. After several seasons devoted entirely to recital, oratorio, and orchestral appearances, she recently returned to opera in The Marriage of Figaro, in Pittsburgh. She has also appeared as soloist with the Austin Symphony and the Nashville Symphony this season.

Contraltos: The British contralto Kathleen Ferrier will return for her fourth North American tour from Oct. 1 to Dec. 15, 1951. This season she has devoted to important engagements abroad, which have included appearances at the Salzburg and Edinburgh Festivals, and tours of Holland, France, Switzerland, Italy and Scandinavia. In May, she will inaugurate the celebration of the Festival of Britain at the opening of the new Royal Festival Hall as soloist under Toscanini. She will make at least five other London appearances and will sing at local festivals throughout England. She has already been re-engaged for the Holland Festival in June and for the Edinburgh Festival in August, where Bruno Walter will again accompany her recital. She is the only artist who has appeared at every Edinburgh Festival since its beginning in 1947.

The Greek contralto Elena Nikolaidi, who made her exciting American debut two years ago, this season gave her first American operatic performances as Amneris in Aida, with the San Francisco Opera. She will make her Metropolitan debut in March. Her concert season has been another sold-out tour of over sixty engagements, including appearances with the New York Philharmonic-Symphony at the Lewisohn Stadium, the Philadelphia Orchestra, under Eugene Ormandy, at the Worcester Festival, and the St. Louis Symphony, among others. Her third New York recital, in Town Hall in January, reaffirmed her position as one of the foremost contraltos.

In spite of rain, snow, sleet, and dark of night, Mary Van Kirk has made her accustomed rounds this season, from Maine to Mexico and back again.

Tenors: In addition to his regular recital tour, John Carter has taken part in several operatic productions of the Chicago Theatre of the Air, and recently appeared as the Magician in the first Canadian production of Menotti's The Consul. Donald Dame made his first tour of Europe last summer, singing recitals in The Hague, Vienna, Zurich, Stockholm, London, and other cities. After his Dutch debut he was chosen to be the only singer to appear before Queen Juliana in the fifth anniversary celebration of the liberation of Holland. For the Defense Department, he made a special concert tour of military installations in Western Germany, Greece, Turkey, Arabia, and North Africa. He returned to Chautauqua for his eleventh season of opera and concerts there before embarking on his regular winter tour. Elwood Gary's tour has included performances in Pagliacci in Baltimore. With the Seattle Symphony, under Manuel Rosenthal, Louis Roney again sang the role in which he made his New York debut with the New York Philharmonic-Symphony under Mitropoulos two summers ago, Cavaradossi, in a concert version of Tosca. He also sang Pinkerton in Hartford, and in April will sing in the Verdi Requiem with the Houston Symphony. In addition, he is making an extensive recital tour.

Returning to America after appearances with the Paris Opéra and the Opéra-Comique during the last two seasons, Léopold Simoneau has been touring both in solo recital and in joint recital with his wife, the coloratura soprano Pierrette Alarie. He has also sung Don Ottavio in Don Giovanni, in New Orleans, and in April he will sing in the Verdi Requiem in Montreal. His opera and concert performances at the Aix-en-Provence Festival last summer won him a contract for 21 operatic performances with the Glyndebourne company next summer, nine of them at the Edinburgh Festival.

Baritones: Arthur Kent returned to the stage for operetta during the summer, and is currently on his winter recital tour of the United States and Canada. To his regular roles with the New York City Opera this season, James Pease added the role of Hans Sachs in the City Center's new

(Continued on page 108)

Ellen Ballon

RECENT APPEARANCES WITH ORCHESTRA

• • • • • • •

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Piano Concerto in F minor.....CHOPIN
(with London Symphony Orchestra directed by Ernest Ansermet) LPS 275

First Piano Concerto.....VILLA-LOBOS
(with L'Orchestre de la Suisse Romande directed by Ernest Ansermet) LLP 77

Scherzo in C sharp minor; Nocturnes in F sharp, and D flat; Etudes in C, and C sharp minor; Waltz in C sharp minor...CHOPIN

Piano Solos by Ellen Ballon.....LPS 306
Prelude in G minor—Bach-Siloti;
32 Variations in C minor—Beethoven;
Impromptu in B flat—Schubert;
Etude in D flat & Eleventh Hungarian Rhapsody — Liszt

Ellen Ballon Plays Villa-Lobos
Seven solos from the Cirandas and the Ciclo Brasileiro
Will be released on LP soon.

Six Piano Pieces by Villa-Lobos
Will be released on LP soon.



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Portrait by Karsh

Judson, O'Neill and Judd

(Continued from page 106)

in Venezuela, returned to the New York City Opera Company in the autumn of 1950, singing in both the New York and Chicago seasons. Following an extensive tour she ends her year on April 24 with the Little Orchestra, in New York, in a concert version of Mozart's Idomeneo. She recently recorded excerpts from Aida for MGM Records. **Chloe Owen,** Southern soprano, is now in the midst of her third concert tour.

Three other Judson, O'Neill and Judd singers are busy at the Metropolitan and in concert. The young American mezzo-soprano Martha Lipton made her European debut last summer, singing in Holland, and will return for a second tour abroad that will include appearances at the Holland Festival and in Beethoven's Ninth Symphony at the Edinburgh Festival with the New York Philharmonic-Symphony under Bruno Walter. At the Metropolitan, her assignments have ranged from roles in Mozart's The Magic Flute and Wagner's Die Walküre to Lola in the revival of Cavalleria Rusticana. In the Columbia recording of Fledermaus she sings Prince Orlofsky. She also appeared in a Firestone simulcast. In March, she will be soloist in Loeffler's Canticle of the Sun at the College of the City of New York and soloist in Bach's St. Matthew Passion with the Boston Symphony. Charles Kullman, after appearing at the Cincinnati Summer Opera, rejoined the San Francisco Opera in the early fall and later in the winter returned to the Metropolitan, where he marked the fifteenth anniversary of his debut and added to his repertory the role of Eisenstein in Johann Strauss's Fledermaus, a part he also recorded for Columbia. His concert tour is divided between individual recitals and a special tour with The Men of Song; his time will be similarly apportioned next season. The Men of Song (John Campbell and Alfred Kunz, tenors; Roger White, baritone; Edmond Karlsrud, bass; and Charles Touchette, pianist-arranger) filled over three dozen engagements.

Giuseppe Valdengo, baritone, after making his Hollywood debut last August in a series of opera sequences for the film The Great Caruso, returned to New York for his first simulcast for Firestone, then went back to the coast to rejoin the San Francisco Opera. His Metropolitan Opera season has kept him active with such roles as Tonio in Pagliacci, Figaro in The Barber of Seville, Valentine in Faust, Germont in La Traviata, and Lescaut in Manon Lescaut. On Feb. 26 he made his first appearance on the Telephone Hour.

With three MGM pictures behind him—That Midnight Kiss, The Toast of New Orleans, and The Great Caruso—Mario Lanza will leave this month on his first concert tour since coming to Hollywood. The young American tenor's concert availability next season will be decided as soon as his next film is set.

David Lloyd's season is varied and active. He made his New York opera debut with the New York City Opera Company in the fall, singing David in Die Meistersinger and also the Prince in The Love for Three Oranges. With the New York Philharmonic-Symphony, under Dimitri Mitropoulos, he sang in a concert version of Ravel's L'Heure Espagnole in November. In April he again appears with Mr. Mitropoulos, in Alban Berg's Wozzeck. In September, 1951, he appears at the Edinburgh Festival with Bruno Walter and the New York Philharmonic-Symphony in Beethoven's Ninth Symphony. At Christmastime he made his television opera debut as Hansel in NBC's special holiday presentation of the Humperdinck work. Among the orchestras with which he appears this season are those of Boston (a perennial engagement), Cleveland, Kansas City, Minneapolis, Pittsburgh, Spokane, and Washington, D. C. His tour ends with the Bethlehem Bach Festival. After a summer in Ireland, Christopher Lynch opened his tour with a simulcast over Firestone. Since then the tenor has filled over forty concert engagements.

George London, bass-baritone, returned to America in January after finishing his second season with the Vienna Opera. He sang with the Glyndebourne Opera at the Edinburgh Festival last September. This summer he will sing Amfortas in Parsifal in the first post-war Wagner Festival at Bayreuth. In order to make his current coast-to-coast Canadian and American tour he was forced to refuse offers from La Scala in Milan and other Italian opera houses.

Todd Duncan, baritone, is again available in 1951-52. The baritone spent all last year and much of this season on Broadway and on tour in the Maxwell Anderson-Kurt Weill musical play Lost in the Stars.

After his usual summer season with the St. Louis Municipal Opera, Edwin Steffe, baritone, set out on a sold-out concert tour that included appearances with the National Symphony in Washington and Baltimore and with the Oklahoma State Symphony.

Two years have passed since Michael Rhodes's career was launched by an engagement with Leopold Stokowski, which led, the following season, to an appearance under Dimitri Mitropoulos. This year the concert engagements of the 26-year American baritone indicate that he is on the way to a successful career. Jane Hobson, Nebraska-born contralto, whose career began when she won auditions entitling her to appearances with both Leopold Stokowski and Arturo Toscanini in the spring of 1948, has also had a busy season, including appearances in Beethoven's Ninth Symphony with both the Cleveland and Oklahoma State Symphony Orchestras.

Mac Morgan, baritone, made his opera debut last summer, singing the title role of Puccini's comic opera Gianni Schicchi in an English-language production at Tanglewood. This season the popular baritone of radio and concert has had a full tour. The New Zealand bass-baritone Oscar Natzka returned to the New York City Opera Company in the autumn of 1950. He is now in the midst of a tour which includes appearances with orchestras in Cleveland, Dallas, Cincinnati, Fort Wayne, and Washington. At Christmastime he sang in the Messiah at Ann Arbor. He will end his tour in May at the Ann Arbor Festival, singing in Verdi's Requiem and Lambert's Summer's Last Will and Testament, with the Philadelphia Orchestra. Other works in which he sang this season were Beethoven's Ninth Symphony, Schönberg's Gurrelieder, and Walton's Belshazzar's Feast.

William Kapell, pianist, has, as always, a sold-out tour. It began last summer with engagements with the NBC Summer Symphony and at the Lewisohn Stadium, Robin Hood Dell, and Ravinia. It continued this season with bookings that included appearances with the Los Angeles Philharmonic (5), the Philadelphia Orchestra (5), the New York Philharmonic-Symphony (4), and the orchestras in Chicago, Dallas, Denver, Nashville, and Pittsburgh. He ends his tour with an appearance at the biennial conference of the National Federation of Music Clubs in Salt Lake City on May 15.

The season's tour of the London String Quartet (John Pennington and Laurent Halleux, violinists; Edgar Acosta, violist; and Warwick Evans, cellist) is partially shared with Richard Farrell, pianist, who joins the group in piano quintets. The 24-year-old New Zealand-born pianist appeared last autumn in England, play-

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Mertens and Parmelee

(Continued from page 106)

production of Die Meistersinger. He has toured in recital and has appeared as soloist with the Boston Symphony, the Hollywood Bowl Orchestra, and the Phoenix Symphony. A veteran of many Tanglewood Festivals, he will be back in the Berkshires again this summer. Carlos Sherman makes both fall and spring solo recital tours in addition to his appearances as the baritone of the Columbia Operatic Trio.

Bass-Baritone: Denis Harbour, 1949 winner of the Metropolitan Opera Auditions of the Air, is making his first extensive recital tour this season. In April he sings in the Verdi Requiem in Montreal, where he made his Canadian operatic debut last summer as Mephistopheles in Faust.

Violinists: Paul Makovsky is currently in the middle of his extensive season's tour. Erica Morini is playing sixteen performances with ten orchestras throughout the country this season. These include the Little Orchestra Society, in New York, and four performances with the New York Philharmonic-Symphony, which has already engaged her for next season. She is also engaged for 1951-52 by the Cleveland Orchestra, the Buffalo Symphony, and the Houston Symphony. Ricardo Odnoposoff is now on a sold-out tour of 56 engagements in sixteen weeks in the United States and Canada. Last summer and fall he played 48 engagements throughout Western Europe, including eleven orchestral engagements, and this summer he flies to Australia for a tour of 48 engagements, 22 of which are with orchestra. When Patricia Travers plays the last of three performances with the Boston Symphony under Charles Munch on March 6, she will have given 114 performances with 65 symphony orchestras here and in Europe. Five days later, an engagement with the Connecticut Symphony Orchestra will bring her score to 115 performances with 66 orchestras, a notable record for an artist of 23.

Pianists: Yara Bernette, Brazilian pianist, returned in November from her customary South American tour to give a Carnegie Hall recital and fill her North American dates. She returns to Brazil this summer, and comes back next fall for another North American season. Jorge Bolet filled his sixth solo engagement with the National Symphony on Feb. 11. He has already been engaged for the next two seasons, for the orchestra recently signed a three-year contract. This season he has also appeared with the Grant Park Symphony, in Chicago, and the Tulsa Philharmonic, and he makes his debut with the New York Philharmonic in March. On April 3 he presents a Carnegie Hall recital. Last season he played with the Dallas Symphony, and he was immediately engaged for a second performance the same season. Dallas has also re-engaged him for 1951-52. He has also been engaged by the Chicago Symphony. After a Carnegie Hall recital in October, Sascha Gorodnitzki embarked on his season's tour, which includes four performances with the Dallas Symphony on its Golden Jubilee Tour. During 1950, Byron Janis concertized continuously from Canada to Caracas and appeared as soloist with the Indianapolis Symphony, Houston Symphony, El Paso Symphony, Cleveland Orchestra, and Minneapolis Symphony. The Pittsburgh Symphony, New Orleans Symphony and Rochester Philharmonic are still to come later this season, and in May he goes to London to record with Leopold Stokowski. He gave his second Carnegie Hall recital in November. Constance Keene played her second New York recital in Town Hall in October, then set out on a heavily-booked tour of recital and orchestral engagements. She has been engaged for next season by the New York Philharmonic-Symphony.

On the return trip from his first tour of Australia, where he played 41 engagements, eighteen of which were with orchestra, Gyorgy Sandor appeared in recitals in Honolulu. Six days later he began his North American tour with an appearance in San Francisco. After a Carnegie Hall recital in December, he took to the road again for a tour that continues until the end of April. In the Festival of Britain, he plays with the Philharmonic Orchestra in the new Royal Festival Hall in London on May 15. For next season he has already been engaged by the New Orleans and Winnipeg Symphonies.

Duo-Pianists: Vera Appleton and Michael Field have appeared as soloists with the Cleveland Summer Orchestra, the Tulsa Philharmonic, and the Southern California Symphony, in addition to filling their many recital dates, for which they now bring their own Steinway pianos. Loretta and Murray Dranoff, who are making their first tour under the Columbia banner this season, filled 56 engagements along the East Coast, from Rumford, Me., to Key West, Fla., and are in the Midwest between Jan. 9 and April 26. They also tour with their own Steinways. Virginia Morley and Livingstone Gearhart played with the Cleveland Summer Orchestra for the third consecutive season last summer, with the result that they have two other Cleveland dates this winter. After several such engagements this season, they are stressing a novel activity for 1951-52—appearances with choral groups. Mr. Gearhart, a composer and arranger, supplies many new choral arrangements for these engagements. These duo-pianists also carry their own instruments. The couple continues its regular appearances on Fred Waring's radio and television shows.

Cellist: Edmund Kurtz has completed a tour around the world this season. During the summer he toured Australia, playing 49 engagements, eleven of which were with orchestra. When scheduled appearances in Indonesia were cancelled because of the political situation there, he proceeded directly to Europe where he toured Italy, France, the Low Countries, and Scandinavia. In November he flew back to complete his European itinerary. In January he set out on his regular North American recital tour.

Harpist: Mildred Dilling toured Central America last spring, then sailed for Europe, where she appeared in recital in Paris and other cities. Upon the completion of her current tour of the United States and Canada she will return to Europe for the summer.

Harmonicist: Last summer John Sebastian appeared as soloist with both the Cleveland Summer Orchestra and the Robin Hood Dell Orchestra. He made several television appearances and filled an engagement in the Persian Room at the Hotel Plaza before setting out across the continent on his annual recital tour.

Group Attractions: The Bary Ensemble, consisting of Gertrude Bary, piano; Mary Becker, violin; Virginia Peterson, cello; Helen Bacchus, viola; and Marylin Martin, flute, opened their season's tour with a New York appearance for the Haarlem Philharmonic Society. After a fall tour of Canada, the Columbia Operatic Trio, consisting of Helen George, soprano; William Upshaw, tenor; and Carlos Sherman, baritone, is currently singing its way across the South and heading for the West, where it will conclude its travels in April. The Columbus Boychoir has moved its home from Columbus, Ohio, to Princeton, N. J., where it will be closely associated with the Westminster Choir School. Under Herbert Huffman's direction, the choir will continue its annual tours in its new "schoolhouse on wheels," a Greyhound bus fitted with school desks,

(Continued on page 112)

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Judson, O'Neill and Judd

(Continued from page 108)

ing all the Beethoven piano and violin sonatas with Mr. Pennington. Next summer will find him back in Australia and New Zealand, making an extensive tour under the auspices of the Australian Broadcasting Commission.

The duo-pianists Ethel Bartlett and Rae Robertson are now in the midst of a tour that included a pair of concerts with the Indianapolis Symphony under Fabien Sevitzky on Feb. 4 and 5, in which they played the American premiere of Malipiero's Fifth Symphony for Two Pianos Concertante. From March until September they will be abroad, playing in Holland, France, Italy, Scotland (Edinburgh Festival), and England. At the Festival of Britain, they will give the European premiere of the Martinu Concerto for Two Pianos.

Eugene List has played more than two dozen times with the New York Philharmonic Symphony, in its winter seasons and at Lewisohn Stadium in the summer, since he made his New York debut with this orchestra in December, 1935, at the age of seventeen. This month he is soloist once more with the Philharmonic-Symphony, on Feb. 24 and 25, in Franck's Symphonic Variations and Milhaud's Carnaval d'Aix. Mr. List is married to Carroll Glenn, violinist, who will return to the concert stage, from which she retired temporarily at the time of the birth of their first child, to join her husband in several joint recitals in April.

One of the longest tours of the season is that of the Columbia Concert Trio, which is booked for eighty-six engagements. Consisting of three brilliant young American artists—Ariana Bronne, violinist; Ardyth Walker, cellist; and Richard Gregor, pianist—the group is now on its fourth cross-country tour. In addition to participating in trios, each artist plays a group of solo works in each program.

Ossy Renardy, violinist, played both in Europe and in this country in 1950. His orchestral engagements included appearances with the New York Philharmonic-Symphony, Boston Symphony, and Rochester Philharmonic. In England he made new recordings for London, for whom he had previously recorded the Brahms Violin Concerto with Charles Munch.

Dorotha Powers, violinist, will again make an extended tour next year. In special communities she will combine her musical program with a talk on the history of famous old violins, including her own "Earl of Plymouth" Stradivarius.

Still in his twenties, Yfrah Neaman has won a firm place for himself in this country and Canada, as he has in Great Britain, where he makes his permanent home. His 1950-51 tour here opened with an appearance as soloist with the New York Philharmonic-Symphony in Bruch's G minor Concerto. In the summer of 1951 he plays under Sir Adrian Boult in the Festival of Britain.

Ennio Bolognini, cellist, has just completed his first season, including a New York recital, under Columbia management. Born in Buenos Aires, he has lived in this country for years. His father was a cellist under Arturo Toscanini and his mother an opera singer; both his brothers are violinists.

Aldo Ciccolini, young Italian pianist, made his first American tour this year. Next season his tour includes re-engagements with the three orchestras with which he played this season—the New York Philharmonic-Symphony, the Boston Symphony, and the Cincinnati Symphony.

Joseph Battista, Philadelphia-born pianist, has appeared during the past three years with more than a dozen major orchestras, including the New York Philharmonic-Symphony, and those of Philadelphia, Boston, Rochester, Cincinnati, Oklahoma City, Fort Wayne, and Tulsa.

Sanromá, who is fond of statistics, calculates that he traveled 24,000 miles in 1950, a distance equal to a trip around the earth. The pianist's itinerary included two trips to Puerto Rico, two to the West Coast (during the summer to play at the Hollywood Bowl and this past fall for recital engagements), and three concerts with the Honolulu Symphony.

Nicole Henriot, pianist, now on her third American tour, appeared again this season with the Boston Symphony, and Les Concerts Symphoniques in Montreal. She will also play with the St. Louis Symphony and the Oklahoma Symphony.

Menahem Pressler, now 22, played at the Ravinia Festival last summer. This season the young Israeli pianist was booked for a tour of 55 appearances, including an engagement with the New York Philharmonic-Symphony in Chopin's F minor Piano Concerto, on March 10, and appearances with the Philadelphia Orchestra in Liszt's E-flat Concerto, on March 16 and 17.

Gary Graffman, pianist, winner of the Rachmaninoff Fund Contest in 1947 and of its special award in 1948, and winner of the 1949 Leventritt contest, made four appearances with orchestras in 1950—the New York Philharmonic-Symphony, the Buffalo Philharmonic, the Cleveland Orchestra, and the Birmingham Symphony. Since New Year's he has played with the Chicago Symphony and the Tulsa Philharmonic. His Carnegie Hall recital took place in the fall.

Next season, as this, John Knight, young Canadian pianist, will divide his tour between individual appearances and joint recitals with the violinist Gerhard Kander. This year he was again soloist with the Toronto Symphony.

Whittemore and Lowe are the only duo-pianists engaged by the New York Philharmonic-Symphony next season; last year they were soloists at a Pension Fund concert of the orchestra. No two-piano team had been heard with the Philharmonic at that time since 1940. The current Whittemore and Lowe tour comprises 69 concerts, including the Rochester, Tulsa, Tri-City, and Huntington orchestras.

The Philharmonic Piano Quartet, in addition to over forty concert dates, played three weeks at the Roxy Theatre in New York this year. The quartet, consisting of Bertha Melnik, Ada Kopetz, John Scales and Max Walmer, with Moritz Bomhard as musical arranger, has also recorded two albums for Columbia Records.

A new group attraction for 1951-52 is The Carolers, consisting of five singers and a pianist—Penny Perry, soprano; Robert Bollinger and Leo Bernasche, tenors; Jonathan Wilson, baritone; and Eric Carlson, bass-baritone. Each has done individual concert work and each has been soloist with Fred Waring on radio and television. The Carolers' program includes quintets for the entire group, trios, duets, selections for male quartet, and solo items.

Kosciuszko Foundation Announces New Awards

For the second successive year the Kosciuszko Foundation is offering two Chopin Scholarship Awards valued at $1,000 each, one to a pianist and one to a composer. Contestants must be between the ages of fifteen and 21 as of March 1, the final date for application, and they must be citizens or legal residents of the United States. Preliminary regional and some local auditions will be held in the spring. Final auditions will take place in New York on June 16 and 17. Further information is available from the foundation, 15 East 65th Street, New York 21.

Coppicus, Schang and Brown

(Continued from page 89)

a year's absence, of the celebrated French artists Bernac and Poulenc for a joint recital tour. Pierre Bernac is one of the continent's most distinguished vocalists, and Francis Poulenc, of course, is the famed composer and pianist.

The world-famous Lily Pons, under this management since her American debut, will participate in one of her busiest seasons in recent times. Miss Pons will make an extensive European tour this spring, then pass the summer in France and Switzerland. She returns in September and will divide her time between opera, radio and recitals. Miss Pons has just completed the recording of the Regency operetta Conversation Piece with Noel Coward who wrote it.

Ljuba Welitch, prima donna soprano of the Vienna Opera and the Metropolitan, will make her longest concert tour to date next season. In addition to her recitals and opera appearances, she will make a special tour as soloist with the Cincinnati and St. Louis Symphonies in excerpts from Strauss's Salome, the opera that introduced her so arrestingly to this country two seasons ago. Mme. Welitch returns to Vienna this spring to sing with the State Opera, and will spend the summer in the Italian lake country, her first long holiday since the war.

Dorothy Kirsten, singing star with Mario Lanza in the Metro-Goldwyn-Mayer musical The Great Caruso, will devote most of her season to grand opera, singing with the Metropolitan and San Francisco Operas and making, as is her custom, guest appearances with smaller regional companies. Miss Kirsten, adding new roles to her operatic repertory, is expected to prepare Thais under the direction of its unforgettable exponent, Mary Garden. Miss Kirsten will also make a limited concert tour as soloist with orchestras.

Licia Albanese, who recently made her television debut on the Firestone Hour, will, next season, take time out from her Metropolitan and San Francisco Opera seasons to make an extended recital tour and also appear with local opera companies in other cities.

During April and May, Miss Albanese will be in Italy singing at La Scala in Milan in a revival of Madama Butterfly. The opera has not been given there in the regular season since she sang the role in 1940. In May, Miss Albanese will sing at the Florence May Festival and will return for summer engagements.

Gladys Swarthout will be one of the busiest recitalists on this management's distinguished list next season. Easily one of the most popular singers within memory, Miss Swarthout opens her concert season at the University of Michigan at Ann Arbor on Oct. 6. She will make a number of guest appearances in grand opera, with orchestras, and on television programs. Miss Swarthout is going to Europe in the spring, but will return to the United States for summer engagements.

Jussi Bjoerling, who sang the title roles in the Metropolitan Opera's recent revivals of Don Carlo and Faust, will make a spring tour of European capitals, returning, among other places, to the Paris Opéra, where he has not sung in almost a decade. He comes back to America very early next season, as he has again been engaged as leading tenor of the San Francisco Opera. Mr. Bjoerling will make another recital tour, and in some of these appearances he will be joined by his soprano wife, Anna-Lisa Bjoerling.

Oscar Levant, probably the top box-office attraction in the concert field today, will make another tour next season under this management. He is already engaged for appearances with the New York Philharmonic-Symphony, and he will appear as soloist with many other orchestras. Release of his newest motion picture, An American in Paris, by Metro-Goldyn-Mayer will only increase the public's interest in this extraordinary artist.

A popular new concert attraction is Hildegarde, in her song and piano concert, assisted by her own orchestra. Soon to complete her first coast to coast season of sixty engagements, Hildegarde has been enthusiastically greeted as a shining new concert personality. Hildegarde goes to Europe in June, and will open her next American concert tour in January, 1952, at Huntington, West Virginia.

DePaur's Infantry Chorus, the most heavily booked attraction under the direction of Columbia Artists Management, counts many re-engagements among its 160 concerts each season. Organized by Leonard de Paur during the last war, it has become an important box office attraction and its routes are sought with interest. The chorus makes its first tour of South America this May and June. The men will sing right at the source of many of the Latin-American works that have made their programs so popular. Their North American tour starts in September.

Another group attraction that has become a perennial favorite is the Trapp Family Singers. Next season will bring their thirteenth consecutive American tour. As usual this summer they will retire to their music camp at Stowe, Vt., where summer music sessions will draw hundreds of pilgrims. Mrs. Maria Trapp's book The Story of the Trapp Family Singers is still a best seller. Their recent tours of South America and Europe were tremendously successful.

Back from her first European tour, which matched her fine successes in her native land, Nan Merriman, mezzo-soprano, is singing concerts here again. As before, her tour is booked solidly, with many engagements with orchestras. Miss Merriman will fill summer dates this season and remain in America throughout the fall and winter.

The reigning duo-pianists, Vitya Vronsky and Victor Babin, face a year crammed with news and dates. No idlers are the Babins, and even their holidays at their celebrated Rancho Piano near Santa Fe will find Mr. Babin deep in the composition of his new concerto for two pianos and orchestra.

Vronsky and Babin, concluding another brilliant American season, go to Israel in March for a month's tour there. Then come Holland in April and Great Britain in May. They return to New Mexico for June and pass July at the festival at Aspen, Colo. In August they embark on a tour of South America. Their next tour of the United States begins in January, 1952, and early that month they will play the world premiere of the new Lopatnikoff Concerto for Two Pianos with the Pittsburgh Symphony.

Newsworthy also are the farflung plans of the pianist Rudolf Firkusny. His recent concerts with the New York Philharmonic-Symphony and the Chicago Symphony brought immediate re-engagements for next season. On this comfortable note, Mr. Firkusny now leaves for his first concerts in Great Britain in a decade, his first tour of Sweden, Norway, Denmark and Finland, and his first concerts in Athens. He returns to the United States in July to play at the Aspen festival. With an ever-increasing demand for recital engagements here, Mr. Firkusny has now decided

(Continued on page 112)

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"STREAMLINED DIVA"
LIFE MAGAZINE

"EXCELLENT"
NEW YORKER MAGAZINE



Virginia HASKINS *Soprano*



As ZERLINA
in Don Giovanni

As SOPHIE
in Der Rosenkavalier



OPERA—New York City Opera Company

ORCHESTRAS—Indianapolis Symphony—St. Louis Symphony

BROADWAY—Carousel

SUMMER—Chicago's Grant Park—New Orleans
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Cavalcade of Stars

Concerts Now Booking Season 1951-52

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Coppicus, Schang and Brown

(Continued from page 110)

to remain in America all next season.

Hazel Scott, exciting piano star of concerts, motion pictures and television, completes her present American tour in the northwest in May. After appearances in open-air concerts in the summer she will go abroad to make her first tour of the British Isles in October, Scandinavia in November, and Israel in December. Her next American concert tour starts in January, 1952.

The noted violinist Tossy Spivakovsky at the conclusion of his present American tour goes to Israel in May for his first concerts there. During the late spring and summer he will play on the continent, returning here in the fall and resuming his American travels in November. Mr. Spivakovsky has been soloist with eight leading symphony orchestras here this season, including his third engagement with the San Francisco Symphony.

Carroll Glenn (Mrs. Eugene List) fine young American violinist returns to the concert field this March after a year's absence during which she became the mother of a daughter Allison List. A solo appearance with the Springfield, Ill., Symphony brings this gifted artist back into the music halls. During this spring she will play recitals and will also play some joint concerts with her pianist husband, Eugene List. Miss Glenn is already announced for a number of summer engagements in this country, and will tour next fall and winter.

The noted violinist Szymon Goldberg will be in America all next season under the direction of Coppicus, Schang and Brown. In addition to solo recitals and appearances with orchestras he will appear in sonata recitals with the noted pianist Artur Balsam. This summer Mr. Goldberg will make another tour of South America, where he had great successes two years ago.

Susan Reed, America's most popular folk songstress, makes another long tour next season. Miss Reed is repeatedly re-engaged for college courses, and her song discoveries have been sought by many of the music libraries.

Olga Coelho's programs of Latin-American folk songs are famous on three continents, and appeal to people in all walks of life. She plays her own accompaniments on the guitar. Miss Coehlo will be here all season.

The Slavenska Ballet Variante, starring the beautiful Mia Slavenska, is now firmly established as the best-loved small ballet company touring the United States. Now, with new ballets added to its repertory, the Ballet Variante is now on its sixth American tour, presenting two completely different programs. Mme. Slavenska and her sprightly company enjoyed a highly successful tour of South America and Central America last fall.

New fans created by their popular television appearances are now added to the public that welcomes the concert tours of Mata and Hari. Next season these inimitable dance satirists and their assisting artists begin their North American tour on the West Coast in January.

Mario Braggiotti, famous musician in a famous family, is playing more than sixty recitals in his current tour. Once a member of the piano team of Fray and Braggiotti, he is now playing solo recitals. The improvisations that he always adds to his programs have much audience appeal, and count for much of his recent success. He will play summer dates this year.

The popular soprano Vivian Della Chiesa and Conrad Thibault, baritone, join this management, having been under the personal direction of Walter Brown when he was associated with André Mertens and Horace Parmelee. Miss Della Chiesa and Mr. Thibault are teamed for many concerts this season and will also make summer appearances alone and together.

Of the new attractions on the Coppicus, Schang and Brown list, the Little Orchestra Society, under Thomas Scherman's direction, will be available in the eastern part of the United States and Canada in March and April, 1952. A new and popular addition to New York City's music life since 1947, the Little Orchestra will be making its first national tour. Built on the same instrumentation as a large orchestra, but one-third the size, the new ensemble has won widespread interest for its programs of music written especially for small orchestras by such masters as Bach, Mozart, Haydn and Beethoven. The noted two-piano team of Vronsky and Babin will tour with the orchestra one week as special soloists, and Genevieve Warner, Metropolitan Opera soprano, will be with the ensemble for another portion of its tour.

Carol Brice is one of the nation's most highly regarded artists. Koussevitzky was one of her first patrons, and the thrilling contralto has fulfilled all of the predictions that master made for her. Miss Brice's splendid talents are ably supported in her recitals by her brother-accompanist, Jonathan Brice. A third member of this fine music family is Eugene Brice, a member of the de Paur Infantry Chorus.

Four renowned musicians, Henri Temianka, Gustave Rosseels, Adolphe Frezin and Charles Foidart, now comprise the Paganini Quartet, one of the world's premiere string quartets, named after the great violinist, whose Stradivari instruments they use in their performances. The Paganini Quartet will open its tour in New England in November.

Marguerite Piazza is one of the first stars developed by television. For two years now she has sung every Saturday night on the Show of Shows. This season, Miss Piazza joined the Metropolitan Opera as Rosalinda in Fledermaus. The young soprano from New Orleans will now be available for concerts.

Another new young Metropolitan Opera singer is Genevieve Warner, American soprano, who made her debut in The Magic Flute. Miss Warner has already been heard as soloist with orchestras, and this coming summer will have the distinction of singing at the Glyndebourne Festival in England.

Mertens and Parmelee

(Continued from page 108)

public address system for recitations, a piano for rehearsing, a lounge for napping, and a refrigerator for milk and snacks. The Loewenguth Quartet of Paris (Alfred Loewenguth, violin; Maurice Fueri, violin; Roger Roche, viola; Pierre Basseux, cello) returned at the beginning of the year for a sold-out tour of 92 engagements throughout the United States and Canada, most of them with the assistance of Marisa Regules, Argentine pianist. An automobile accident on Jan. 15 necessitated the cancellation or postponement of five weeks of engagements, but the tour is being resumed on February 26 in Sumter, S. C., by all except Mr. Roche, who has not yet fully recovered from his injuries. Nikolai and Joanna Graudan, cello and piano duo, toured Israel in the fall and filled engagements in Holland on their way back to the United States. They presented a Town Hall recital in January, and are now on a recital tour.

Dance Attractions: After a six-week fall tour, Marina Svetlova, with her company consisting of Robert Calder, leading male dancer; Dolores Da Sylva, Spanish dancer; and Theodor Haig, concert pianist, are currently on a winter tour that will last into March. Federico Rey and Pilar Gomez, Spanish and Latin-American dancers, made a tour of the Old World smart spots last spring and summer. They appeared in such cities as Deauville, Cannes, Nice, Monte Carlo, Milan, Rome, Athens, and Cairo. In Paris they were the stars of the Gala des Fleurs. Rey also designed the sets and costumes for a new Parisian revue. They returned to the United States shortly before Christmas, to embark on their first North American tour under the Columbia banner. In four months they will fill more than sixty engagements from coast to coast.

Lawrence Evans and Weinhold

(Continued from page 91)

The unique talent of Alec Templeton keeps the musical public interested. This highly gifted pianist has been booked this year for one of the greatest tours of his career. Return engagements keep pouring in, and he is often asked to write musical scores for movies and Broadway productions.

Ervin Laszlo, gifted eight-year-old Hungarian pianist, has continued to impress critics and audiences all over the country. Zadel Skolovsky has played many recitals, and has appeared with several leading symphony orchestras. In the duo-piano field, the Teltschik brothers, Alfred and Herbert, have the longest string of engagements of any performers of the kind. Next season they will give a number of joint concerts with Polyna Stoska, soprano.

Three new artists with whom Lawrence Evans and Weinhold, Inc., recently signed contracts are Dorothy Warenskjold, soprano of the San Francisco Opera; Frances Bible, mezzo-soprano of the New York City Opera; and Gerhard Kander, young Canadian violinist.

Aspen Institute Announces Festival

ASPEN, COLO.—Three musical programs and three lectures, including seminars in subjects other than music, will be offered each week during the Aspen Institute's 1951 summer festival. Eight weeks in duration, it will open July 2 and close Aug. 26. The institute's school of music will be in session concurrently.

Joseph Rosenstock will be musical director of the festival, and he will head a new department devoted to opera and dramatic art. Darius Milhaud will appear as guest conductor, in addition to teaching composition. Instrumentalists who will be active as both performers and instructors include the Albeneri Trio (Erich Itor Kahn, Giorgio Ciompi, and Benar Heifetz), the Paganini Quartet (Henri Temianka, Gustave Rosseels, Charles Foidart, and Adolphe Frezin), Roman Totenberg, and Raya Garbousova. Rudolf Firkusny will head the piano department, and Vronsky and Babin will return for part-time teaching. The vocal faculty includes Karin Branzell, Herta Glaz, Leslie Chabay, Mack Harrell, and Martial Singher. Paula Lenchner will be resident soprano and Brooks Smith staff accompanist. Madeleine Milhaud will teach diction and acting.

Other instrumentalists who will be at the festival are Albert Tipton, flutist; Lois Wann, oboist; Reginald Kell, clarinetist; Norman Herzberg, bassoonist; and Walter Griffith, horn player.

Beethoven Manuscript Sought by Musicologists

George Kinsky, of Cologne and Bonn, is compiling a catalogue of Beethoven's works, similar to Koechel's catalogue of Mozart's works. In trying to get a photostatic copy of all the different Beethoven autographs, Mr. Kinsky has so far been unable to locate the manuscript of Beethoven's Trio in D major, Op. 70, No. 1. It is believed to be in the United States, where it was brought from Berlin by the widow of Max Friedlaender, German musicologist. On Mrs. Friedlaender's death it was apparently sold to a private collector here. Hans Albrecht, Philadelphia musicologist, has also attempted without success to trace the manuscript for listing in an index of musical manuscripts in American collections that he is compiling for the Library of Congress.

Don Pasquale Staged in Philadelphia

Donizetti's Don Pasquale was revived by the Philadelphia Civic Grand Opera Company in the Academy of Music on Jan. 30. Salvatore Baccaloni sang the title role, in company with Hilde Reggiani as Norina, Bruno Landi as Ernesto, Cesare Bardelli as Dr. Malatesta, and John Rossi as the Notary. Giuseppe Bamboschek, artistic director of the company, conducted.

The newest of Philadelphia's numerous opera companies is performing an agreeable service this season by granting unique opportunities of hearing several operas that are not currently in the repertoire elsewhere in the United States. Don Pasquale was last given by the Metropolitan in the 1945-46 season, and its most recent performance in New York took place under economical circumstances, with piano accompaniment, at the 92nd Street YMHA on June 1, 1949, when it was presented under the musical direction of Moritz Bomhard by a group called The New Lyric Stage. Later in the season, the Philadelphia Civic Grand Opera Company is to give Bellini's Norma, with Herva Nelli and Claramae Turner, and Massenet's Thaïs, with Florence Quartararo and Martial Singher.

Mr. Baccaloni's high-spirited and skillfully stylized impersonation of Don Pasquale was the focus of a performance that was otherwise vocally adroit but deficient in comic verve. Miss Reggiani sang expertly and brilliantly, and Mr. Landi employed tasteful phrasing, although his voice sounded unforced only when he sang softly. Mr. Bardelli's voice was a bit lumbering for the light delivery Donizetti's music requires. With a number of Philadelphia Orchestra players in the pit, Mr. Bamboschek was able to provide a clean and lively instrumental accompaniment.

—CECIL SMITH

Organ Recitals Listed by Nies-Berger

Edouard Nies-Berger, regular staff organist of the New York Philharmonic-Symphony, is giving recitals during February in Cincinnati, Peoria, and Asbury Park. Mr. Nies-Berger will also conduct his chamber orchestra on March 13 at the Central Presbyterian Church in one of the church's Evenings of Music series. The program will include two New York premieres—a Corelli concerto grosso, arranged by Barbirolli, and Robin Milford's Go, Little Book, with John Wummer as flute soloist. Handel's Organ Concerto in F major and Sowerby's Concertino for Organ and String Orchestra, both with Hugh Giles as soloist, will complete the program.

Babylon Symphony Gives Four Premieres

BABYLON, N. Y.—The Town of Babylon Symphony, conducted by Christos Vrionides, will give the third of its four concerts scheduled for the 1950-51 season on March 8. Each program includes a premiere; that for the forthcoming concert is the conductor's transcription of a Purcell sonata.

"DISTINGUISHED MUSIC MAKING"

NEW YORK HERALD TRIBUNE

THE NEW YORK TIMES
NOVEMBER 20, 1950

MOZART TRIO GIVES PROGRAM OF SONGS

Group From Capital Devotes Concert to Vocal Chamber Music of the Composer

The best concerts generally are those in which the spirit of a great composer is most surely evoked. Yesterday afternoon at Carnegie Recital Hall, the Mozart Trio gave such a concert when it presented a program devoted solely to the vocal chamber music of the composer from whom it takes its name.

The concert did not convey Mozart in his moods of grandeur, but, in its unassuming way, left a deep impression of his extraordinary refinement of feeling. It revealed, too, how his feelings were always human enough to include humor, friendship and love.

The group is made up of three Washington singers, Katherine Hansel, soprano, and John Yard and Joseph Collins, baritones. The idea of joining to perform Mozart trios came to them ten years ago when they were members of the Pittsburgh Opera Company rehearsing in "The Marriage of Figaro." It has been only in the last two years, though, that they have made their early plan a reality.

They have built up their repertoire by research in the Library of Congress, where all of Mozart's works are available. And yesterday's program showed what enterprise can find. Many of the neglected selections were lovely.

Perhaps the two most impressive were the excerpts from the unfinished opera, "Zaide." The aria, "Ruhe sanft," the first one, was sung by Miss Hansel. It was the only solo and she did the aria with pure sweet tones and a clean flowing line.

They joined her for the second "Zaide" excerpt, "O selige Wonne," the song of the three captives. Because it came when they were thoroughly at ease, it seemed their best performance. And their excellent pianist, William Reese, gave very sensitive and valuable assistance. One could hear that he, too, is a Mozart fan.

The only selections of any familiarity were a duet, "Il core vi don," from "Cosi fan tutte," sung by Miss Hansel and Mr. Yard, and another duet, "Eh via buffone," from "Don Giovanni," sung by the two men. Among the others, the most humorous was "Nun liebes Weibschen" about the wife who could only meow, and three of the nicest were the very short love songs to texts by Metastasio.

The opening trio was "La Liberta," a song of thanks, and the trio proved their graciousness and skill as program arrangers by repeating it as their encore. It rounded out the event with the sort of resolved close that Mozart himself would have liked. R. P.

The Mozart Trio

VOCAL ENSEMBLE



Katherine Hansel
Soprano

John Yard
Baritone

Joseph Collins
Baritone

Presenting rarely heard vocal chamber works of Mozart, as well as duets from his operas. The programs are intimate in style and universal in appeal.

NEW YORK HERALD TRIBUNE, November 20, 1950

"The Mozart Trio came to New York yesterday with musical offerings that were as thoroughly delectable as they were unusual and that were served up with a modesty appropriately framed within the intimacy of Carnegie Recital Hall. The three singers, Katherine Hansel, John Yard and Joseph Collins, tapped the sadly neglected store of trios Mozart wrote on excerpts from dramatic texts or for unfinished operas or in simple canon or lieder form. There were some duets, too, and one aria. The performances were stylish and careful, admirable as to diction and beautifully balanced. It was a delight to be able to hear the weaving of the parts. None of them vied with the other to be heard above the ensemble, which is the sort of thing we so often encounter in the opera house.

In an aria from the unfinished 'Zaide' and in the trio from 'Clemenza di Tito' Miss Hansel revealed a high, light soprano voice exceptionally sensitive to the purity of Mozart line and to the length and curve of his phrases. Her manipulation of the skips was smooth and untroubled. She turned out to be quite a find. The afternoon as a whole was one of distinguished music-making."

Arthur Berger

Concerts Now Booking Season 1951-52

DAVID W. RUBIN ARTISTS MANAGEMENT

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AUSTRIA

Vienna Continues Rehabilitation As Work on Staatsoper Proceeds



Photographs by Rudolf Pittner

By VIRGINIA PLEASANTS

TO THOSE who are watching the rehabilitation of Vienna, two accomplishments are welcome evidence of progress. The tile roof with its mosaic pattern again adorns St. Stephen's Cathedral, and work on the rebuilding of the State Opera House has gone ahead so rapidly that the reopening is now tentatively scheduled for the spring of 1952.

Meanwhile the Staatsoper continues to play in the Theater an der Wien. A new production and appearances by a number of guest artists and conductors have added variety to the season, and great interest now accompanies the preparation of Verdi's Falstaff, which Clemens Krauss will conduct early in 1951. Menotti's The Consul and Prokofieff's The Love for Three Oranges are also promised for the near future.

The single new production of the fall season was Tchaikovsky's Eugen Onegin, which brought Ljuba Welitch, Anton Dermota, and George London together in a brilliant and highly successful performance, under the musical direction of Mainhard von Zallinger. The opera was given only four times, but it will be restored to the repertory later in the season.

At the Volksoper a new production of Johann Strauss's Die Fledermaus has caused controversy. But even in an unconventional performance many characteristics of typical Viennese operetta performance remain, and the work continues to captivate both foreigners and natives. The selection of Kathrin, an operetta by Erich Wolfgang Korngold, with a libretto by Ernst Decsay, was less fortunate. With Maria Reining in the title role and Rudolph Moralt conducting, the Volksoper made a serious effort to do as much as possible, but that was not enough. Originally scheduled for production in 1938, it was put aside at that time. It was a mistake to take it out of the category of unproduced works.

Christl Goltz, soprano of the Dresden Opera, made guest appearances at the Staatsoper during the fall, and has been signed as a regular member of the company for next year. Miss Goltz's voice is excellently placed and technically secure, and she has a good face and figure for the stage. In her performances that I saw every detail was well worked out. Her voice is straightforward and concentrated rather than beautiful, and admiration rather than excitement is the natural reaction to her work.



In the new Vienna Staatsoper production of Eugene Onegin are, above, Anton Dermota as Lenski, George London as Onegin; below, Ljuba Welitch as Tatiana

Torsten Ralf has sung a number of roles this fall. While his voice has not seemed as good as it used to, he has still made a valuable member of the company. Hermann Uhde, who sang in the modern works given at Salzburg in the summers of 1949 and 1950, is making his first appearances here in standard parts. His flair for the stage is evident in every role he undertakes, and his youth and naturally good voice make his contributions impressive.

Fritz Busch and Georg Sebastian have been the chief guest conductors at the Staatsoper. Mr. Busch's special successes were Mozart's The Marriage of Figaro and Verdi's Otello; Mr. Sebastian's were Wagner's Tristan und Isolde, Strauss's Salome, and his Elektra. The Staatsoper seems to have lost the services of Josef Krips, at least for the time being, for he has taken up residence in London.

UNDER Wilhelm Furtwängler the Vienna Philharmonic toured the Scandinavian countries, the Netherlands, and Germany during the fall. In Vienna, Mr. Busch and Clemens Krauss, as well as Mr. Furtwängler, have conducted the Philharmonic.

The Gesellschaft der Musikfreunde is offering two major series of orchestral concerts—the Karajan Cycle and the Grosse Symphonie. Outstanding events in the series conducted by Herbert von Karajan are Verdi's Requiem; a concert version of Verdi's Aïda, with soloists from La Scala in Milan; and Bach's Mass in B minor. Since Mr. von Karajan does not conduct the Philharmonic in public concerts (although he has made records with the orchestra) he employs the Vienna Symphony for his cycle. A more or less good orchestra, according to the conductor in charge, the Vienna Symphony has developed amazingly, and at times surpasses itself. The Verdi Requiem, the only one of the major events of the cycle that has already taken place, was superbly sung by the chorus of the Gesellschaft. The excellent soloists were Daniza Ilitsch, soprano; Elisabeth Hoengen, mezzo-soprano; Anton Dermota, tenor; and George London, bass-baritone. All the elements were so completely molded together and dominated by the conductor that the performance seemed almost too well controlled, too perfect. Guest conductors in the Grosse Symphonie series, devoted to the great works of symphonic literature, are Fritz Riegger, Paul van Kempen, Eugen Jochum, Volkmar Andreae, Günther Ramin, Vittorio Gui, and Paul Kletzki.

The Gesellschaft der Musikfreunde has also presented a number of recitals. A success so great that his program had to be repeated on another night was achieved by the American bass-baritone George London, who has become a real personality not only on the opera stage but in the concert hall as well. Others who have been enthusiastically welcomed in recitals are Friedrich Gulda, pianist, returning from his triumphant debut in Carnegie Hall; Julius Patzak, tenor; Miss Hoengen; Alfred Cortot, pianist; and the Schneiderhan Quartet. Joseph Szigeti, violinist, made his first visit to Vienna in many years, appearing both in a sonata program and as soloist with the Vienna Symphony. His place among the favorites of the Viennese audience is now firmly secured.

MOST of the major concerts and recitals have been given in the Musikverein since financial troubles two years ago forced the Konzerthaus to cut down its program. But the Konzerthaus has by no means dropped out of the musical picture. This season it is offering concerts conducted by Clemens Krauss, Bruno Zecchi, Igor Markevitch, Carl Schuricht, Karl Boehm, and Josef Krips. Two groups inseparably connected with the Konzerthaus are the Konzerthaus Quartet, distinguished by its fine ensemble playing, and the Vienna Chamber Orchestra, conducted by Josef Litschauer. The chamber orchestra consists mostly of women—professional musicians—who take their work seriously and give some of the most interesting programs in Vienna. Successful tours by both groups to neighboring countries attest to their position as musical organizations.

Other chamber groups are also carrying the Viennese tradition to other cities and lands. The Schneiderhan Quartet, led by Wolfgang Schneiderhan; the Barylli Quartet and the Philharmonia Quartet, led respectively by Walter Barylli and Franz Samohil, both concertmasters of the Vienna Philharmonic; and the Philharmonic Woodwind Ensemble all give many concerts.

In general, programs in Vienna are conservative. Under the auspices of the International Society for Contemporary Music, however, two orchestra concerts and several chamber-music programs of modern music will be offered. Considerably more ambitious is the fourth International Music Festival of the Konzerthaus, scheduled to take place from March 31 to April 15. In this festival many important contemporary works will be presented, some for the first time anywhere, and others for the first time in Austria. The prospectus promises Alfred Uhl's Violin Concerto; Gottfried von Einem's Hymnus, for chorus,

(Continued on page 213)

BELGIUM

Brussels Audiences Support A Variety of Activities, Including Lunch-Hour Concerts

By EDOUARD MOUSSET

AN UNDERSTANDING of the busy musical life of Brussels requires some knowledge of the musical geography of the Belgian capital. The oldest musical center in Brussels is the opera house, called the Théâtre de la Monnaie because it occupies the former site of a mint. Last year this venerable institution celebrated its 250th anniversary. Another ancient institution is the Concert Association of the Royal Brussels Conservatory, now in its 117th year.

The Palais des Beaux-Arts, built soon after the first World War, promptly became the most important artistic center of the capital city. It is the home of the Brussels Philharmonic Society (now in its 24th season), the recently created Association for Popular Spectacle and Concert, the Jeunesses Musicales of Belgium, and a variety of other artistic enterprises.

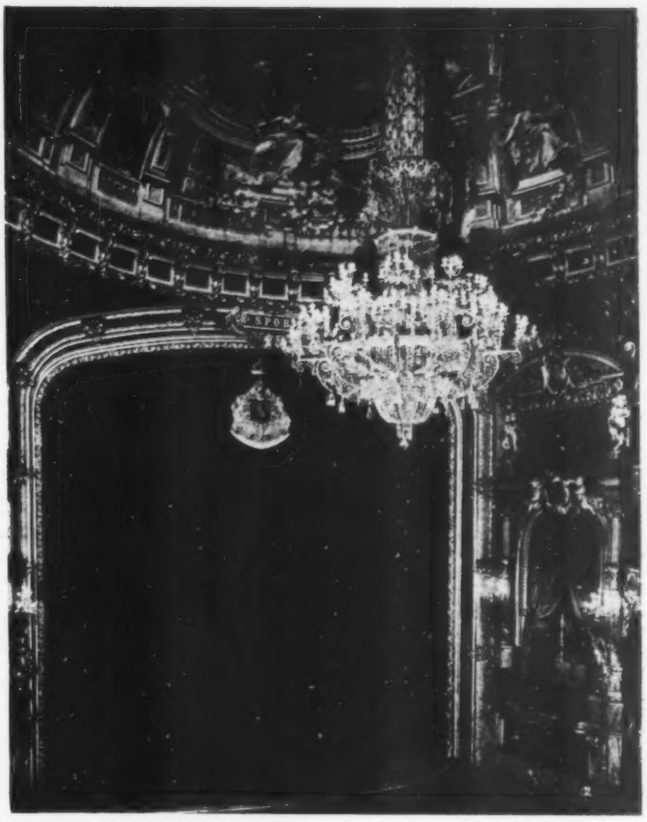
Radio broadcasting, a state enterprise in Belgium, makes a significant contribution. The Institut National de la Radiodiffusion (INR) gives numerous public concerts in its spacious and sumptuous studios.

A relatively new but very popular institution is the Midday Concerts—recitals and chamber-music programs given several times a week in the halls of the Royal Museums. Other smaller groups also make interesting contributions, notably the Atelier, to whose performances I shall refer more than once in future articles for MUSICAL AMERICA. There are also numerous private recitals and concerts. The work of a Brussels music critic is by no means a sinecure.

A LARGE repertoire of opera and opéra-comique is kept alive at the Théâtre de la Monnaie. Gounod, Massenet, Bizet, Verdi, Puccini, and Mascagni are the composers most often represented. Good Mozart and Wagner performances are not uncommon. For several years, the management has made a laudable effort to stage new works and renovate old ones. Of the new pieces mounted last season, the most distinctive was Casanova in Switzerland, by the Swiss composer Paul Burkhard, a light opera of rather eclectic style, supplied with delightful scenery by Edouard Delescluze, who combined exquisite fancy with unfailing taste. Another attractive novelty was The Astronomer's Dream, a charming ballet with a score by the conductor René Defossez that is stylish, clear, and filled with delicate sonorities. Wolf-Ferrari's I Quattri Rusteghi and Wagner's Lohengrin were interesting revivals. The Wagner opera was given with new scenery by Jean Caron which was halfway between old-fashioned realism and excessive syntheticism. During a visit from the artists of La Scala in Milan we heard notable performances of Cimarosa's Il Matrimonio Segreto, Donizetti's Don Pasquale, and—most exceptional of all in quality—Verdi's Falstaff.

The 1950-51 season of the Théâtre de la Monnaie promises Lortzing's Der Wildschütz, Wolf-Ferrari's Il Campiello, and Claude Terrasse's Le Mariage de Télémaque. Two Belgian works will be given — a revival of Albert Dupuis's Passion, and the first performance of Les Cornes du Croissant (The Horns of the Crescent), by the young composer Léon Stekke. The thousandth performance of Bizet's Carmen at the theatre will be celebrated with a new production. On the hundredth anniversary of its premiere, Lohengrin will be given in German, under the direction of Otto Ackermann.

EACH season, the Brussels Philharmonic Society presents eighteen symphony concerts, a series of recitals by world-famous instrumentalists, and a series of concerto programs that have met with particular favor from the public. The most memorable events in the Philharmonic schedule in recent months have been the appearance of Kirsten Flagstad, who interpreted the closing scene of Wagner's Götterdämmerung in a prodigious manner; a concert in which Ernest Ansermet conducted Frank Martin's Petite Suite Concertante, a score showing resourceful form and sonorous balance as well as rich musical substance; and two concerts conducted by Serge Koussevitzky, who displayed a talent that remains amazingly young in its dynamism and enthusiasm.



Henri Vermeulen

The interior of the Théâtre de la Monnaie, showing the Royal box, the great crystal chandelier, and the stage

There were also two magnificent concerts by the Hungarian Quartet, which played perfectly and with uniform ease works by Haydn and Walton, Mozart and Bartók; and a fine recital by Yehudi Menuhin, who is one of my own favorite artists not only because of his technical excellence, but above all because of his incomparable style, which never gives way to easy exhibitionism or lays stress on sentimentality.

The London Philharmonic paid Brussels a visit, under the direction of Sir Adrian Boult and Eduard van Beinum, and displayed remarkable cohesion, balance, and suppleness in works ranging from Weber to Elgar and from Handel to Holst. At the end of the season the Philharmonic Society brought the Vienna Opera to Brussels for four splendid Mozart performances—Don Giovanni, Die Entführung aus dem Serail, The Marriage of Figaro, and The Magic Flute. The artists were first-rate both as singers and as actors, and Josef Krips's conducting gave exceptional unity, homogeneity, and style to all the performances.

Musicians have more than once reproached the management of the Philharmonic Society for confining the music the society presents to a standard list — Beethoven, Mozart, Brahms, Wagner, Debussy, Ravel, Stravinsky — and passing by more difficult and less-known works for fear of shocking the public. The schedule for the new season shows a pleasing development in this respect. It includes works by Prokofieff, Honegger, Hindemith, Petrassi, Khachaturian, Schönberg, and Rodrigo. The 1950-51 season includes eighteen symphony concerts, six major piano recitals (by Robert Casadesus, Alexander Uninsky, Monique de la Bruchollerie, Aldo Ciccolini, and Wilhelm Backhaus, and one other to be chosen), three concerto concerts (with Arthur Grumiaux, Alexander Arsenieff, and Zino Francescatti), and concerts outside these series (including a recital by the guitarist Andrés Segovia).

WHILE the Philharmonic Society chiefly presents foreign artists, the Brussels Conservatory reserves most of its engagements for Belgian performers. Last season the conservatory presented the violinists Gaby Altman (playing a concerto by Francis de Bourguignon), Maurice Raskin (playing Ysäye's Poème Concertant), and Arthur Grumiaux, a young artist who has already attained international fame, and whose technique and interpretation were indeed remarkable; the violist Arie van de Moortele; and the pianist Eduardo del Pueyo, a Spaniard by birth, but a long-time resident of Brussels and member of the Conservatory faculty. Most of these concerts were conducted by Désiré Defauw, who is well known in North America from his engagements in Chicago and Montreal. An excellent concert was conducted by André Cluytens, a Belgian who has become a French citizen, and another confirmed the fine qualities of one of our youngest conductors, Edouard van Remoortel. A concert was given at the Conservatory in honor of the French violinist Jacques Thibaud, in recognition of the fiftieth anniversary of his first appearance

(Continued on page 208)

Edouard Mousset, Brussels music critic, is general secretary of the Belgian Theatrical and Musical Press Union, and the newly appointed Belgian correspondent for MUSICAL AMERICA.

DENMARK

Capital Is Musical Center As World Recognition Grows

By TORBEN MEYER

THERE has long been a rich musical life in Denmark, with many active composers and performers. But the country is a small one, and Danish artists have not often become known abroad, and have attracted the attention of the United States only in rare instances. Best known in America is Lauritz Melchior, the only Danish artist to attain great prominence in the American operatic and concert field. The music of Danish composers is likewise very little known abroad. Many explanations have been proposed for its neglect. It has been asserted that Danish music is too national in character to appeal to audiences in other countries; this may be true of some works of romantic character, but it is not true of newer music. Probably Danish culture has been too little promoted abroad. During the last year, however, an advance seems to have been made in this direction, and ignorance of Danish music now appears to result from economic rather than artistic difficulties.

Evidence of increased musical rapport between the United States and Denmark is given by the recent American premiere, in Washington, of the Fifth Symphony by the greatest Danish composer, Carl Nielsen. The symphony was played early in January by the National Symphony, with the Danish conductor Erik Tuxen as guest conductor. Energetic co-operation now exists between organizations in Denmark and the music department of the Scandinavian-American Foundation, whose chief, David Hall, recently visited Scandinavia.

MUSICAL life of Denmark naturally centers in Copenhagen, the capital city. This does not mean that nothing happens in the provinces but this article will deal entirely with music in the capital. The modern city is about five hundred years old, although its history stretches back to antiquity, to the bronze-age days of the S-shaped bronze horn known as the lure. On solemn occasions the old lures are still blown in Denmark. It was not until the romantic era that the first important composers appeared. Friedrich Daniel Kuhlau (1786-1832) was born in Germany, but came in his youth to Denmark where, in 1828, he wrote music for the Danish national play Elverhöj (The Fairy Hillock). The music is purely lyrical and romantic, although it was written at a time when romantic music had gained little currency. Johan Peter Emilius Hartmann (1805-1900) was briefly influenced at first by German romanticism, but soon helped establish the Danish national school of composers through his strong attachment to the folk ballad. Together with Niels W. Gade (1817-1890), Hartmann created the characteristic Northern Style. Unlike Hartmann, Gade sought to retain a connection with German romanticism, and went to Leipzig where he became a friend of Mendelssohn and often conducted the Gewandhaus Orchestra. Gade's eight symphonies are perhaps inspired by Mendelssohn, but specifically Danish qualities may also be discerned in many of his works.

As the nineteenth century progressed, there were many indications that Denmark might follow Germany and other countries along the course of the late romanticism. But Carl Nielsen (1865-1931) was determined to guide Danish music away from the euphonic idylls of romanticism, and his influence became so strong that a great many younger composers followed him. Nielsen's music still sounds fresh and young today, for he was ahead of his time, and could not be fully understood during his lifetime. The musical life of Denmark has undergone many modifications in recent years. With the development of radio in mid-1920s many of the older organizations — for instance, the Caecilia Choir and the Music Association—died, and a period began in which other forms of musical performance were choked off, and the radio alone imparted the knowledge of music to the nation. After a few difficult years, musical activity returned to a healthy normality, but the radio was, and still is, very influential. The power of the radio, along with the limited professional opportunities afforded by a small country, makes it almost impossible for an artist to exist in Denmark solely by making public appearances. Only the greatest are able to do so, and they must make tours of other European countries.

THE principal asset of the Statsradiofonien (State Broadcasting Corporation) is its symphony orchestra, which was founded in 1925 by Emil Holm. At the outset, the orchestra consisted of eleven players, conducted by Launy Gröndahl. The following year it was enlarged to 24, and in 1931 to sixty. Today there are 92 players. Mr. Gröndahl recently celebrated his silver anniversary, along with that of the orchestra. There is now a second regular conductor, Erik Tuxen, who was appointed in 1936.

Soon after the formation of the orchestra, the management realized the necessity of engaging experienced orchestral leaders to build the ensemble. Well-known foreign musicians were invited to Copenhagen to serve as instructors and conductors. Two men are considered the fathers of the orchestra, Nicolai Malko and Fritz Busch. For the past twenty years, except during the war, both Mr. Malko and Mr. Busch have spent at least a month or two each year with the orchestra. In 1949, Mr. Busch suggested to the management of the Edinburgh Festival that the Danish orchestra be invited to play three concerts the following August. The orchestra had not previously been known by the international audience, and its high standard of performance caused great surprise. The first two concerts were conducted by Mr. Busch, with Kathleen Ferrier as soloist in Brahms's Alto Rhapsody in one of them. Mr. Tuxen conducted the third program. Claudio Arrau was soloist in Beethoven's Third Piano Concerto, and the orchestra played Nielsen's Fifth Symphony.

These concerts were so successful that the orchestra was invited to return to Edinburgh in 1951. It will give two concerts during the Festival of Britain in September. An American impresario opened negotiations for a six-week tour of the United States, but his plan was rejected, since the orchestra has its duties in Denmark and cannot remain away for so long a period of time. In Copenhagen the Statsradiofonien gives 24 Thursday concerts during the winter season. Famous conductors and soloists participate, and the programs maintain a high level.



In Knud Jeppesen's Rosaura, in a performance at the Royal Theatre in Copenhagen, are Ruth Guldbaek, who sang the title role, with Else Brems, as Marchese Beatrice

IN the present season, which began on Sept. 1, Fritz Busch conducted the two first concerts, opening the series with Beethoven's Ninth Symphony, with Danish and Swedish soloists. The two subsequent concerts were conducted by Eugene Ormandy who offered mostly Russian music — Shostakovich, Kabalevsky, and the like. In October, the Italian conductor Egisto Tango, who for many years has conducted opera in the Royal Theatre of Copenhagen, led a performance of Verdi's Requiem. Paul Kletzki conducted two concerts, which contained works by Handel, Beethoven, and Berlioz, as well as Veretti's Sinfonia Sacra. In January and February, Fritz Busch made further guest appearances. The Roumanian soprano Sena Jurinac was one of his soloists, singing an aria from Mozart's Così fan Tutte, and four songs by Richard Strauss. In another of Mr. Busch's concerts the brilliant Danish violinist Emil Telmanyi played Carl Nielsen's Violin Concerto. Mr. Telmanyi begins an American tour in the middle of February, with his wife, Anette Schioler Telmanyi, as pianist. On a number of occasions he will use an arched bow, similar to those of Bach's time, built especially for him by a Danish violin-maker.

Later in February, William Primrose will play Béla Bartók's Viola Concerto with the Statsradiofonien Orchestra. In March, the French conductor Albert Wolff will lead two concerts. The Danish conductor Ebbe Hamerik will direct one, with Marcel Dupré as organ soloist. The series will end in the middle of April with a performance of Brahms's A German Requiem.

THE Royal Theatre is now the only opera house in Copenhagen, but the Danish operatic tradition is older than the 200-

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Torben Meyer, newly appointed correspondent for MUSICAL AMERICA in Denmark, is music critic of the *Berlingske Aftenavis*, in Copenhagen.

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XUM

FRANCE

Berg and Honegger Operas Enliven Season in Paris

By EDMUND PENDLETON

THE first presentation in France of Alban Berg's Wozzeck by the Radiodiffusion Française and the addition of Arthur Honegger's Jeanne d'Arc au Bûcher to the Paris Opéra repertoire were the outstanding events of the fall and early winter season. Wozzeck, intended for the theatre, was given in concert form in the Théâtre des Champs-Elysées. Jeanne d'Arc au Bûcher, often performed as an oratorio, was put on the stage for the first time in the French capital. (It had previously been staged at Lyon during the war.)

Plans for producing Wozzeck had been drawn up about a year ago, in a New York meeting between Henry Barraud, musical director of the Radiodiffusion, and Jascha Horenstein. At that time Mr. Horenstein was also engaged to conduct a series of radio concerts in Paris, including performances of Mahler's Das Lied von der Erde, Stravinsky's Symphonie des Psaumes and works by Mozart, Beethoven and Brahms. He was allotted ten rehearsals for Wozzeck.

Berg's music has been known in France only to a handful of specialists, chiefly through his Violin Concerto, which has occasionally been played. The performance of Wozzeck created a stir, and filled the theatre with the musical élite. Discussions among a number of contemporary composers during the intermission were heated — almost to the point of violence. The anti-atonalists decried the musical language of Wozzeck as monotonous; the protagonists of twelve-tone music accused their opponents of being unable to differentiate among atonal composers, asserting that the system does not of itself make a composer any more than the tonal system does.

Some listeners at Wozzeck, aghast at the technical difficulties the score contains—difficulties they feel are not worth the trouble involved — questioned the possibility of producing Wozzeck on the stage with anything like a correct rendering of the written notes. On the other hand, some who had seen performances in Germany and elsewhere insisted that the opera can be appreciated at its true value only in the theatre, and they call attention to the fact that Wagner's music was once considered too difficult. After the excitement had subsided, the consensus was that Wozzeck is a queer sort of masterpiece, unique, imbued with romanticism despite the strictness of its form and technical usage. Although the story was felt to be morbid, its realistic aspects exert a strange attraction. The third act was commonly conceded to be the best musically.

The bass-baritone Lovano sang the title role with a dramatic sense which carried him effectively through some of the virtually unsingable passages. Marie Marée, in the difficult role of Marie, Georges Jouatte, Joseph Peyron, and André Vessières gave proof of their musicianship by hurdling the musical and vocal obstacles with intelligence and even with grace. In his conducting Mr. Horenstein combined the technique of a scientist with the faith of a prophet.

AT THE Opéra, Jeanne d'Arc au Bûcher became a kind of modern mystery play, combining pantomime, ballet, drama, song, speech, choral music, and orchestral description. The production was a veritable revelation to those who knew the work only in oratorio form. Many sections of the music and text—notably the trial scene, the card-play between monarchs, and the tableau of the populace — were successfully clarified. There is no doubt that the work as a whole gains power in the stage version.

As the curtains part, Jeanne, in white, is seen tied to a stake in the center of the stage, her wrists enchained. A chorus of monks, seated on steps leading to the portal of a cathedral, form a semicircle in the background. Above, on both sides, the blue night is seen through Gothic arches. The setting, designed by Yves Bonnat, is sober and impressive.

At Jeanne's feet, Frère Dominique reads the story of her life, as the events take place around her. Beasts, not men, are her accusers; and when Porcus consults the court, the sheep-headed judges reply, "Bah-ah-ah." The costumes for royalty are handsome; the pageantry of the peoples is colorfully represented, and the children's play, accompanied by adorable references to French folk music sung by a choir of children, is one of the most exquisite features of the performance. Toward the end—realism is not pushed to the extent of using flames—Jeanne burns "like a pretty candle in the heart of France"; and as she raises her arms toward heaven, declaiming, "There is God who is the strongest," her chains break and all is consumed and purified.

Claude Nollier, beautiful and noble in the role of Jeanne, and Jean Vilar, as Frère Dominique, played the two principal speaking parts. Messrs. Romagnoni, Arnoult, Petitpas, and Roquetty, a children's choir expertly trained by Jean Pesneaud, the stage direction of Jean Doat, and the masterly conducting of Louis Fourestier all contributed to the excellence of the production.

IN A performance at the Théâtre des Champs-Elysées, Maria Férès, a young contralto from the French provinces, sang Orpheus in Gluck's Orphée et Eurydice. Miss Férès displayed a versatility seldom encountered in this age of specialization. Besides singing a leading role, she designed the costumes for herself, Eurydice, Amor, the Furies, the Blessed Shades, and the entire corps de ballet. The costumes, except the rather voluminous one for Eurydice, were attractive and graceful. She interpreted her role with simplicity and appropriate sexlessness. The version of the opera used in this production was the Alice Raveau edition, which contains the happy ending supplied by Gluck's librettist, Ranieri Calzabigi.

Had Miss Férès been gifted with a more beautiful voice and greater technical command, her performance would have been on a higher plane than it was. But her grace, taste, and sincerity made it possible to overlook some of her shortcomings. Jeanne Segala, as Eurydice, and Monda Million, as Amor, were valuable collaborators. In the ballets, charmingly choreographed by Nicholas Zvereff, Andrée Lelievre, Gally Zverett, and Vladimir Brosko were the leading dancers. In the pit were the Lamoureux Orchestra and the Chorale Brasseur, under the competent direction of Henri Tomasi.

A 450-page volume by J. G. Prod'homme devoted to the life and works of Gluck, has recently been published by SEFI. The author, a musicologist of distinction, paints a vivid picture of Gluck's surroundings, his battles with his contemporaries, and the state of opera of his day in Italy, Vienna, London, and Paris.

The first English performance of Handel's Messiah ever given in Paris was presented in the Salle Pleyel shortly before Christmas by the Lamoureux Orchestra and Philharmonic Chorus, under the direction of the author of this article. The soloists were Doris Doree, Nan Merriman, Raoul Jobin, and Robert Anderson. Parisian reviewers could not remember a Paris performance of Messiah in any language since 1910.

Among the American artists who have appeared in Paris recently are Virgil Fox, organist; Louis Kaufman, violinist, who offered twelve Vivaldi concertos in one evening; Julius Katchen, pianist, who was soloist with the Colonne Orchestra; Nan Merriman, mezzo-soprano, who, beside singing in the Messiah performance, gave one recital at the Embassy Theatre and another at the Students' Atelier; Sidney Baron, conductor; and a number of younger artists—Patricia Thomas, John Riley, Janet Hayes, and Robert Evans.

Edmund Pendleton, Paris correspondent for MUSICAL AMERICA, is music critic of the Paris edition of the New York *Herald Tribune* and musical director of the American Church in Paris.

SOUTH AFRICA

Johannesburg and Durban Lead Active Musical Lives

By ADELHEID ARMHOLD

THE Golden City, as Johannesburg is called, is the center of the largest gold mining area in the world. It is a more predominantly commercial city than Cape Town, but its residents are nevertheless interested in music. The Johannesburg City Orchestra, conducted by Fritz Schuurman, gives concerts on Tuesday and Sunday evenings from August to December in the City Hall, and during January in Joubert Park. Open-air concerts are also played in several other parks on Sunday afternoons from mid-August to March. Once a month, the Johannesburg Musical Society presents a concert in Selborne Hall. Chamber-music groups present regular concerts in Selborne Hall and in the public library. The South Africa Broadcasting Corporation Orchestra broadcasts a symphony concert every Tuesday throughout the year, except during January—often in collaboration with the Johannesburg City Orchestra — and plays other music over the air on Wednesdays and Fridays.

During the fortnight I was able to spend in Johannesburg in my recent visit, the most impressive musical event was a recital by Elsie Hall, South African pianist, and Hermann Salomon, violinist. These artists gave up solo playing in 1948, when they gave their first recitals together, in London, Amsterdam, and Brussels. Theirs is an unselfish partnership, in which each player grants the other an equal right to share in the musical conversation. Their program included three sonatas—Beethoven's in G major, Elgar's in E minor, and one by Mozart in A major.

A notable concert in honor of the seventieth birthday of Ernest Bloch took place in the University Great Hall. It was arranged by the South African Jewish Board of Deputies. The program included Schelomo, played by the orchestra under Jeremy Schulmann, with Betty Pack as cello soloist.

THE 1950 opera season at His Majesty's Theatre in Johannesburg offered a repertoire that in-

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A former operatic and concert singer, Adelheid Armhold is a member of the music faculty of Cape Town University.


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GERMANY

Radio Stations Take On Added Musical Responsibility

By H. H. STUCKENSCHMIDT

A MUSIC critic who wished to visit all of the music festivals in Germany in 1950 would have had to use a private plane. From May to September, one festival week followed another, and even little towns like Lüneburg and popular resorts like Bad Pyrmont presented well-known artists and offered premieres of important new works.

This is a heartening sign of cultural activity, but since the public response to these festivals was often less hardy than could be wished, it would be a mistake to draw any hasty conclusions about the profitableness of this musical super-production.

Musical life in Germany is in the throes of developments that are changing its fundamental nature. The public, hampered by a lack of money and other hardships brought on by the economic collapse of 1945, is able to support musical activity to only a limited extent. Only a few prominent conductors and soloists are able to fill a concert hall unless the tickets are very inexpensive. Since public subsidy, both from the national government and from individual cities is far less than it used to be, and private patrons scarcely exist, the radio is taking over to an increased degree the responsibility of financing music. In such cities as Berlin, Frankfurt, Munich, Stuttgart, Hanover, Cologne, Leipzig, and Baden-Baden, concerts and opera activities are already supported by money from radio stations. The financial status of the radio in Germany is entirely unlike its status in America. Each owner of a radio set pays a small monthly sum for the privilege of listening to the radio, and the total income adds up to many millions of marks. The radio stations in these cities maintain symphony orchestras that not only play for broadcasts but also give public concerts; they are more or less rivals to the older philharmonic orchestras. It seems probable that this development will continue and that within the near future, because of its financial power, the radio will become the decisive organizer of our musical life.

SUCH music festivals as the numerous Bach celebrations would have been impossible without the help of the radio stations and their subsidies. The International Musicological Congress was held in Lüneburg in connection with the Bach Bicentennial. It attracted a large number of German musicologists and a few foreign visitors, and its schedule included several concerts. At this congress, which I was unable to attend, scholars from all parts of Germany read papers. Friedrich Blume, of Kiel; Heinrich Besseler, of Jena; and Wilhelm Heinitz, of Hamburg, were three of the speakers. Their addresses aroused excitement, especially when one of them discussed the problem of music and race, which reminded many listeners very painfully of the theories of the Hitler period. Musical scholarship is still bound by academic prejudices. Visitors to the congress adopted a unanimous resolution forbidding the appointment of non-resident professors to chairs in universities—only a few days after Paul Hindemith had been chosen to fill the chair of music at the University of Zurich.

More or less official Bach festivals took place simultaneously in Leipzig and Göttingen. This is typical of the present situation in Germany. One had to sacrifice either Leipzig or Göttingen. Germany is split increasingly into two entirely separate camps. Leipzig is in the Russian Zone, Göttingen in the British part of the American - British - French Zone. Every trip from the Soviet Zone into the Allied Zone, or vice versa, is like a trip into a foreign country, with passport and visa inspection, customs inspection, and money exchange. Only in Berlin, where all four powers have zones, can one pass freely from sector to sector, but even there one from the Western Zone must change his money into Eastern currency (at the official ratio of five to one) in order to purchase anything or even use the subway in the Soviet Zone.

THE Leipzig Bach festival provided an imposing program, which included a large number of both religious and secular works. The B minor Mass, The Passion According to St. John, the motet Jesu, meine Freude, the cantata Ich armer Mensch, and a great deal of organ music were presented. Among the performers, headed by the Thomanerchor and their director, Günther Ramin, were many excellent artists and ensembles from West Germany. The West German church was represented by Bishop Lilje of Hannover and by Christhard Mahrenholz. Among the lecturers was the Freiburg musicologist Willibald Gurlitt. Russia also sent a delegation of prominent musicians, among whom Dimitri Shostakovich attracted the most attention as a Bach performer. The political touch was not lacking; it never is in the Soviet Zone. A number of leading Communist politicians made public speeches in which they praised Bach as a representative of German national culture and as an important leader in the fight against the "destructive, monopolistic, capitalistic culture of the West." It is not a happy symptom that such a terminology is used by Germans from the Eastern Zone only a few years after the collapse of a super-chauvinist political system in Germany. It is doubly regrettable that this should occur in connection with Bach, who was anything but a narrow-hearted nationalist, but was, on the contrary, the very prototype of the cultured European—a man who adopted Italian, French, English, and Dutch forms of music and welded them and his own national culture into a magnificent synthesis.

This broadly European aspect of Bach was unfortunately only lightly emphasized in the Bach festival at Göttingen. The eight-day program of the festival was as crowded with music as that in Leipzig, but more emphasis was placed on the religious works. The organ works and the B minor Mass were the most important elements. Helmut Walcha, a blind organist, fascinated his hearers in a tremendous program performed on the famous organ in the Marienkirche. The high point of the recital was his interpretation of the canonic variations on Vom Himmel hoch da komm ich her, which were as clear in registration as in musical integration.

The Göttingen musicologist Rudolf Gerber gave a brilliant talk on the place of Bach's art in the development of the Occidental spirit. An important exhibition of Bach documents was arranged by the librarian Wilhelm Martin Luther, in the Göttingen museum. A treasure of autograph manuscripts from the former collection of the Berlin State Library was displayed. This collection was taken to West Germany during the war, and is now housed partly in Tübingen and partly in Marburg. Among the principal items are the score of The Passion According to St. John, with the first two or three pages of Bach's own writing; part of The Passion According to St. Matthew; and the magnificent score of the B minor Mass. Also on display are contemporaneous copies, manuscripts of Bach's sons, first editions, facsimiles, and other editions up to 1850. Many portraits of Bach, documents relating to his family life, and important products of Bach research were also shown.

Fritz Lehmann, noted as a conductor of baroque opera, conducted the orchestral performances in Göttingen. Among the soloists were Enrico Mainardi, cellist; Helene Fahrni, soprano; Elsa Cavelti, alto; Helmut Krebs, tenor; and the superlative baritone Dietrich Fischer-Dieskau.

WITH a few exceptions, Berlin's contributions to the Bach year were not especially impressive. Edith Picht-Axenfeld performed The Well-Tempered Clavier on the harpsichord, in two evenings. It was a performance which was impressive not only for the feat of memory it entailed, but also for the artist's superlative grasp of technique and style — strong, but not ascetic; burningly intense, but never sentimental. Enrico Mainardi played the solo suites for cello memorably.



Frost

Josef Keilberth, conductor of the Berlin Staatsoper

The music festival in Bad Pyrmont was devoted largely to modern works, but it began with a performance of Bach's St. Matthew Passion under Walter Stöver's direction, in which the Northwest German Philharmonic took part. The excellent young conductor Rolf Agop conducted this orchestra in several novelties —a cleverly written but musically unimportant Violin Concerto by the Dutch composer Berend Giltay, beautifully and brilliantly performed by Alice Schönfeld; a piano concerto, excessively chromatic but rich in texture, by Hans Richter-Haaser, with the composer at the piano; Theodor Berger's Impressions for Orchestra, which sounded like motion-picture music; and Stravinsky's amusing First Suite.

Hans Schmidt-Isserstedt and the Grand Symphony Orchestra of the Northwest German Radio, from Hamburg, appeared with two soloists, Jean and Lola von Benda, pianist and violinist, from Geneva. They gave a scintillating performance of the difficult Duo Concerto, for violin, piano, and orchestra, by Hermann Heiss. This fifty-year-old Darmstadt composer has developed a twelve-tone technique more influenced by Josef Matthias Hauer than by Schönberg. He uses an athematic principle of structure reminiscent of Alois Haba and Anton von Webern. The one-movement Duo Concerto lasts 25 minutes, sounds rather rough, and achieves its strongest effect in the middle section, which is built over an ostinato in the tympani.

THE most important contribution to the discussion and performance of modern music came at Darmstadt, where an international summer school was held in conjunction with a festival of works by young composers. Two guest instructors from America, Edgar Varèse and Ernst Krenek, added a touch of novelty to the largely German faculty. Krenek's course in twelve-tone technique was one of the most popular, and was more successful in a practical way than the course given earlier by René

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H. H. Stuckschmidt, Berlin representative of MUSICAL AMERICA, is one of Germany's leading music critics, editor of the magazine *Die Stimme*, a professor of music, and music consultant of the Berlin Radio.

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ISRAEL Year-Old Ministry Aids Government Music Program

By Selma Holzman

THE State of Israel provides a wonderful opportunity to start things afresh, without the handicap of age-old customs and prejudices. This little state hopes to accomplish much that is truly unique—the absorption of a number of immigrants quite out of proportion to its total population, social experiments in various forms of co-operative living, and agricultural experiments in the reclamation of barren land. Along with these pioneering efforts, the government is also attempting to give music its proper status in a country where it means a great deal to a large segment of the population.

The national Ministry of Culture and Education was formed last February, with a Department of Music headed by Frank Pelleg, a well-known pianist, harpsichordist, teacher, and musicologist. Mr. Pelleg is assisted by a council of nine leading Israeli musicians—Leo Kestenberg (chairman), Menashe Ravina, Peter Gradenwitz, Edith Gerson Kiwi, Karel Salomon, Alexander Boscovich, Max Brod, Yehuda Sharett, and A Amiram.

At the opening of Tanglewood last summer, Serge Koussevitzky described Israel as "the poorest country in the world today yet the richest in spirit." Obviously feeding and clothing and housing the population must be taken care of before anything else can be considered. Thousands of new immigrants arrive every month, most of them penniless. The state itself must import the necessities for these people, yet it has very little foreign exchange with which to make purchases.

Because of the large number of musicians and music students in Israel (there are over three thousand piano students in Tel Aviv alone) there is a continual demand for music and instruments (which have to be imported), for the invitation of foreign artists to perform here, and for opportunities for advanced students to go abroad to continue their study. These demands necessitate the use of foreign currency, and it is not surprising that musicians applying to the Department of Supply and Rationing for an allotment of foreign currency often find that Beethoven does not stand a chance against meat or water-pipes.

NOW that the Department of Music has been established, however, the government is budgeting a definite sum for music. It is small, and it has to be used very carefully, but it is a help. When music dealers need music they must apply to the department; so must concert managers who wish to import foreign artists. In this later regard, choices must be made wisely. Last season, before the Department of Music was instituted, five celebrated violinists were brought to Israel within a few months. The Department of Music will endeavor to ensure variety from now on, and also to bring performers on instruments that are less frequently heard here.

In the cases of students applying for permission to study abroad, a similar selectivity is to be exercised. Each applicant will be examined by the council to determine whether his talent justifies the expense. Unfortunately, many merely wish to take a trip abroad, and use musical study as a pretext. The applicant's future usefulness in Israel will also be considered. There is at present an over-supply of pianists and a large supply of fine string players, but there is a serious shortage of good woodwind and brass performers. Last year the Israel Philharmonic was forced to import wind and brass players from France. In order to maintain a first-class symphony orchestra, we must have a reserve of good performers on every instrument. With this end in view, three woodwind players of the Israel Philharmonic were sent to Tanglewood for study last summer. A player who perfects his art abroad can train others after he returns home. At present, a brass player would be given preference over a pianist. If a student is fortunate enough to have relatives abroad who can finance his trip, the Ministry does not have to be consulted. Some musicians have been fortunate enough to win scholarships at such institutions as the Juilliard School of Music, with the help of the Cultural Relations Department of the United States Department of State.

Those who remain in Israel are not forgotten in the program of the new Department of Music. If students cannot go abroad, foreign teachers must be brought here. The government is financing master classes. In December and January, Max Rostal, an English violin teacher, taught for five weeks in Tel Aviv. In April, Aaron Copland will meet with Israeli composers to analyze their works, in Zichron Yaacov, where the Friedlander Artists' Center is located. It is hoped that Lukas Foss will also come.

THE teaching of singing is one of the most neglected aspects of musical training in Israel. Yet there is a strong desire for vocal music, especially choral music. There are over fifty recognized choral groups—although since every well-established colony has a choir, there are actually more than that. Lotte Leonard will come from New York in May for two or three months to give instruction in oratorio singing. Ruth Harris will come from New York to conduct dance classes from June to August.

Foreign ideas about music are brought to Israel by music periodicals, for subscriptions to which the Ministry of Culture uses part of its allocation. Forty publications in a variety of languages are available at present.

A central music library has been established to guarantee the widest possible use of the scores already in the country. Four private libraries have agreed to lend their collections to this public enterprise. They are the library of the late Bronislaw Hubermann, consisting mostly of violin music; and the library of Rivka Hos, mostly piano music; the library of Czechoslovakian music given by the Czechoslovakian government to Mr. Pelleg; and the library of the Tel Aviv Municipality. Recently the head of the Targ Music Company, in Chicago, organized a society for the establishment of music libraries in Israel. He also donated a new piano for the concerts in Jerusalem.

Few books on music have been translated into Hebrew thus far. The Department of Music is sponsoring a translation of Paul Hindemith's counterpoint and harmony texts, made by the composer Alexander Boscovich. Mr. Pelleg's Know the Music, written in Hebrew, is a valuable asset to the Israeli music student.

THE spread of musical ideas is by no means a one-way traffic in the Department of Music program. It is hoped that people abroad will become familiar with the works of Israeli composers. Soon after the department was founded, fifty of the best Israeli scores were sent to every Israeli legation in the world, where they are available for examination by musicians. First performances of Israeli works are given every week on the overseas radio program of Kol Yisrael, the government radio.

Oriental institutes throughout the world have shown deep interest in another project of Mr. Pelleg's department—the Ethnological Institute, directed by Edith Gerson-Kiwi, an authority on Oriental music. The thousands of immigrants reaching Israel from Yemen, Iraq, Turkey, Persia, India, and other Oriental countries have provided a treasure trove for Miss Gerson-Kiwi's research The Yemenites, in particular, have a highly developed musical feeling. Provided with recording machines, Miss Gerson-Kiwi tours the immigrant camps and collects the chants and melodies sung by newcomers before they become contaminated by Bab el Wad, Mananа and other favorite Israeli popular songs. Many of her recordings, which already number in the thousands, have been copied and sent to institutions abroad. Another section of the Ethnological Institute, devoted to Jewish liturgical music and East European music, is under the direction of Ephraim di Zahav.

The research of the Institute is of great value to composers seeking an Israeli idiom. Modern Israeli music is often based on either traditional (religious or East European) materials or on Oriental motifs. The music of Paul Ben Haim, Boscovich, and Oedeon Partos illustrates the importance of these influences.

The Music Department's most challenging responsibility, however, is toward the supervision and encouragement of local musical institutions. Originally music education fell entirely within the province of the Department of Education. Now Mr. Pelleg's department supervises the professional training. Despite the fact that there were many conservatories in Palestine (now Israel), hardly any of them offered work sufficiently advanced to meet the needs of pre-professional musicians. (A notable exception was the piano teaching of such outstanding instructors as Prof. Kestenberg and Ilona Vincze-Kraus.) From the existing conservatories—particularly the Israel Conservatory of Music, which has branches in Jerusalem, Tel Aviv, and Haifa—the best teachers have been selected to serve as faculty members of the newly created State Academy of Music, which will begin to function later this year. It is hoped to arrange a joint curriculum with the Hebrew University leading to the A. B. degree. The first students in the academy will probably be 52 graduates of the Israel Conservatory who have already completed college work and passed conservatory examinations.

To help needy students with outstanding talent, the department

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Serge Koussevitzky visits Jerusalem

K. Wein

Selma Holzman is staff correspondent for Musical America in Israel.

ITALY

Operas Old and New Reach Rome and Milan

By Guido Gatti



The décor for Orazio Vecchi's Anfiparnaso, as produced by the group that bears its name in a season of little-heard works given in Rome

BETWEEN the end of the summer festivals and the opening of the major lyric theatres in December, a brief but unique opera season took place in Rome in the second half of October, under the auspices of an organization called Anfiparnaso. This group, which takes its name from the famous *commedia harmonica* by Orazio Vecchi first given in Modena in 1594, is an association of artists and men of culture — musicians, painters, writers, critics—of every political persuasion of artistic tendency. The association was formed for the purpose of presenting works for musical stage that are not recognized in the repertoires of the large subsidized theatres. The first season of Anfiparnasi took place in the little Teatro Eliseo, with an orchestra of chamber dimensions. Both old and new operas were given, but the spirit of the productions was wholly modern.

Rossini's Il Turco in Italia opened the season. Written for the Teatro alla Scala in Milan in 1814, the year after the production of L'Italiana in Algeri, Il Turco in Italia is, in a certain sense, a pendant to the earlier opera. The libretto is extraordinarily original, and is full of allusions that today might be called Pirandellian. A poet, a figure outside the plot, weaves the thread of the action, like the *deus ex machina* of classical comedy. The score contains many pages that do not suffer by comparison with the music of L'Italiana in Algeri and Il Barbiere di Siviglia, although certainly Il Turco in Italia has not the irresistible vivacity of Il Barbiere. In compensation, however, there are a number of subtly poetic passages, sometimes almost Mozartian in their melancholy mood. The scene of the maskers in the second act reveals this quality especially. Certainly Il Turco in Italia deserved revival after so many years of neglect, and merited the success it won with the Roman public. The excellence of the interpretation was also responsible in large measure for the enthusiastic reception accorded the revival. The musical aspects of the performance were entrusted to Gianandrea Gavazzeni; the stage director was Gerardo Guerrieri; and the settings and costumes were designed by the painter Mino Maccari. All the singers had prepared their roles diligently. The soprano Maria Callas, as Fiorilla, and the baritone Mariano Stabile, as the Poet, sang with special distinction.

AN EVEN warmer response was evoked by a stage version of the work from which the group takes its name—Anfiparnaso, by Orazio Vecchi, the four hundredth anniversary of whose birth was celebrated in 1950. From the witty plot of this *commedia*, the music of which is sung entirely by the chorus, Mario Soldati devised a picturesque production. Already well known for his work in motion pictures, Mr. Soldati conceived a delightfully lively mise-en-scène, with mimes and dancers framed by the delightful scenery of Franco Gentilini. The music, sung by the chorus of Radio Italiana, was conducted by Fernando Previtali.

Mr. Previtali also directed a bill of three one-act operas, diverse in character and style, which had been written for the occasion. The new works were Orfeo Vedovo, by Alberto Savinio, a unique writer-painter-musician who is the brother of the painter Giorgio di Chirico; Goffredo Petrassi's Morte dell' Aria; and Vincenzo Tommasini's Il Tenore Sconfitto. The tone of Orfeo Vedevo is satiric and surrealistic, somewhat in the manner of Guillaume Apollinaire. Morte dell' Aria, intended as a modern tragedy, is primarily musical in interest, although it would be unjust to overlook the contribution of the painter Toti Scialoja, who wrote the libretto and designed the setting. Il Tenore Sconfitto, described as a musical farce, pretends to be no more than a divertissement, with a spirited libretto by Vitaliano Brancati and music that is no less animated.

The brief season ended with the world premiere of the *sacra rappresentazione* Job, by Luigi Dallapiccola. Mr. Previtali conducted, and Felice Casorati was responsible for the evocative stage direction. The new work, written in Dallapiccola's usual twelve-tone idiom, has moments of great dramatic effectiveness, especially in its choral passages. It concludes with a passage of religious inspiration that is one of Dallapiccola's most beautiful achievements.



Photographs © Bozio

Another Anfiparnaso décor, this one for Vincenzo Tommasini's Il Tenore Sconfitto, given as one of a triple-bill

THE Teatro dell' Opera in Rome, now under the direction of Guido Sampaoli, opened its season with Ildebrando Pizzetti's music drama Vanna Lupa, about which I wrote after its premiere at the May festival in Florence. The opera was conducted by the composer and sung by the artists who had created their roles at the Maggio Musicale. The repertoire of the current Rome season includes, in addition to a number of Verdi operas (of which there will be no scarcity in this fiftieth anniversary year of the composer's death), Hindemith's Mathis der Maler, to be presented for the first time in Italy by the visiting Stuttgart Opera, under the direction of F. Leitner; Rossini's L'Assedio di Corinto; the premiere of Ecuba, by Bruno Rigacci; Ghedini's Billy Budd; and Respighi's La Fiamma. New ballets will be La Soglia del Tempo, choreographed to Bartók's Concerto for Orchestra; and Biancaneve (Snow White), with a score by Riccardo Zandonai.

The operas of Verdi also figure importantly in the schedule of the Teatro alla Scala, in Milan. The season opened on Dec. 26 with Otello, conducted by Victor de Sabata. Apart from works by Verdi and other standard repertory items, the list at La Scala includes Menotti's The Consul, billed as Il Console (The composer's The Medium was presented in Genoa in December, 1950); Peragallo's La Collina; Honegger's Judith; Nicola Piccinni's La Buona Figliola; a mimed and danced comedy, Vita dell Uomo, by Alberto Savinio; Stravinsky's Pulcinella; Paul Dukas's ballet La Péri; and Monteverdi's Il Combattimento di Tancredi e Clorinda, in the transcription by Ghedini.

The closing months of 1950 were saddened by the death of two important Italian musicians. Francesco Cilea died at the age of eighty. The last representative of the Italian veristic school, Cilea was best known for his opera Adriana Lecouvreur. Vincenzo Tommasini (born at Rome in 1878) died on Christmas Eve. With Pizzetti, Casella, and Malipiero, Tommasini was one of the chief contributors to the renaissance of symphonic music in Italy, and was recognized both in Italy and outside its borders for the good taste of his orchestral writing and for his harmonic sensibility. Tommasini's ballet The Good Humored Ladies (after Scarlatti) was given with great success by Serge Diaghileff's Ballets Russes. Tommasini collaborated with Arturo Toscanini in the completion of Arrigo Boïto's score for Nerone after the composer's death.

THE NETHERLANDS

Many Contests Give Incentive to Composers

By MARIUS FLOTHUIS

SINCE the end of the war, musical composition in the Netherlands has received many stimuli from the government and other sponsors. Prizes have been awarded, and compositions have been commissioned in various fields. The municipality of Amsterdam, in close co-operation with the board of the League of Dutch Composers, commissioned two works for wind orchestra in 1949; in 1950 it commissioned one work for wind orchestra, one for brass band, and four concertos for wind instruments. The number of Dutch flute concertos already being large, this instrument was excluded.

The Third String Quartet by Géza Frid (born in 1904) and the Third String Quartet by Guillaume Landré (born in 1905) resulted from government commissions in 1949. In 1950 each of twelve composers was asked by the government to write either a work for a single instrument (preferably violin or cello) with piano or a group of at least four songs to Dutch texts. It was suggested that the works be kept within the resources of advanced amateurs, but this was not made a requirement. Six composers received commissions from the Johan Wagenaar Foundation to write short pieces (about ten minutes long) for orchestra. These works will be performed by the Hague Resident Orchestra, under Willem van Otterloo.

Performers and conductors do not show a corresponding interest in new works by Dutch composers. This fact was emphasized by the premiere of Koos van de Griend's Symphony, composed in 1947, by the Gelders Orchestra in Arnhem last July. When van de Griend died suddenly, early in 1950 (he was not yet 45 years old), he had never heard his symphony played. A pupil of Sem Dresden and of various German teachers, van de Griend was a remarkable figure in Dutch musical life. He was unusual in his modesty and in his interest in problems with which most Dutch composers show little concern—music for amateurs, for the radio, and for films. In the score for The Partisans, a film in which Chaja Goldstein played the main role, he composed music for three pianos for a dream sequence. Each piano part moved at a slightly different tempo from the others. The realization of the music was made possible by playing the three parts separately and synchronizing them afterward. In this striking way van de Griend used the resources of mechanical music to achieve a unique effect.

THE symphony, scored for standard modern orchestra, confirms the great skill of van de Griend in orchestration. His fondness for ostinato patterns, however, is sometimes a weakness in his music. Several Dutch critics observed that this is "truly Dutch music," although none of them could say exactly why the symphony gave that impression. Van de Griend used no folk-song materials in it, but there is something "popular" about his themes; one might almost imagine that they are derived from nursery tunes. At the risk of being misunderstood I might say that van de Griend's symphony—especially the Finale—is typically proletarian music, in the best sense of the word. He always strove to be direct and comprehensible; he hated music that was written only for the pleasure of the author—*Schreibtischprodukte,* as the Germans call it.

Van de Griend's teacher Sem Dresden (born in 1881) has enriched the flute repertoire with a concerto that will receive its first performance this season. The large number of good flutists in the Netherlands has inspired an unusual number of concertos and chamber works for this instrument. Dresden has the rare talent of being able to write chamber music for full orchestra. He does not hesitate to accompany the solo flute with strings, triple woodwind and brass (the flute section being represented only by a piccolo, and the tuba being omitted), saxophone, percussion, harp, and celesta. But the concerto, like its predecessors for oboe and for clarinet, is most delicately scored.

Dresden has sometimes used old Dutch folk songs as sources of thematic material (in his string quartet and his piano trio, for instance). In the flute concerto several themes have a partly medieval, partly folk character, as may be seen from the two following examples, one from the second and one from the third movement:



The concerto is in three movements. The first is a capricious five-part form; the second is in ternary form; the finale is a rondo.

THE symphonic ballet music for Katharsis, composed in 1944-45 by Bertus van Lier (born 1906) to a scenario by the choreographer Sonia Gaskell, was performed for the first time on Nov. 29, 1950, by the Utrecht Municipal Orchestra under Paul Hupperts. In the argument of the ballet, the destructive power of Evil, appearing at the very beginning, successively makes victims of an idealist, a married couple, a group of young men and girls, a mother with child, an old woman, two children, and two lovers. Finally the hero, the Liberator, succeeds in vanquishing Evil. In the final scene the dying victims see a ray of hope for a better future.

The music, which calls for a large orchestra (including two tubas) has great dramatic power, and unusual melodic richness in the lyrical scenes. The composer has not, however, always succeeded in finding a clear orchestration for the extremely complicated texture of the music. The listener —and the future spectator—would probably grasp the meaning of Katharsis better if the last scene had been worked out more fully, with the victory of the Liberator assuming a more definite scenic and musical form.

Hans Henkemans (born in 1913) is a composer of quite a different sort. Like van Lier, he is a pupil of Willem Pijper. He is one of our best pianists, and his familiarity with the instrument influences his compositions (not exclusively those for piano), just as his creative power influences his playing. Among his works are several concertos and concertante compositions — Piano Concerto (1936); Passacaglia and Gigue, for piano and orchestra (1942); Flute Concerto (1946); Violin Concerto (1950). He is now working on a Viola Concerto.

Henkemans also prefers the full modern symphony orchestra, even for a concerto for violin or flute. But the symphonic conception of his new Violin Concerto is dominated quite as much by constructional ideas as by orchestration. It consists of four movements of highly dramatic character. The first and last are in quick tempos; the second is a quasi-scherzo, with a middle section in habanera tempo. The emotional center of the work is the third movement, a melancholy Molto adagio with broad melodic lines and exquisite instrumentation.

THE Fourth Symphony by Léon Orthel (born in 1905) is a sinfonia concertante for piano and orchestra. Orthel's music blends a relatively modern idiom with a post-romantic emotional attitude. In the first performance of this work, given by Mr. van Otterloo and the Hague Resident Orchestra, the composer played the solo part.

The Concerto for Organ and Orchestra by Hendrik Andriessen (born in 1892) proved to be no more than a matter of local importance, despite the ardent efforts of the composer, as soloist, and of the Concertgebouw Orchestra under Pierre Monteux. Andriessen's opera Philomela and his Ricercare for Orchestra have been discussed previously in MUSICAL AMERICA. He has completed a Suite for Violin and Piano, which I have not yet been able to study.

Henri Zagwijn (born in 1878), a pupil of Rudolf Steiner, is the composer of numerous songs and chamber-music works. He has rarely written for orchestra, although he has composed a few concertos. In 1950 he added a Concert Piece for Orchestra to the list of his works. It has not yet been performed, but the Hague Resident Orchestra has scheduled the premiere for a later date this season. It is a brilliant piece that enables both orchestra and conductor to display their virtuosity.

Zagwijn's most recent contribution to the field of chamber music is a Sonata for Flute and Harpsichord. The music looks a little as if it had been written for piano or harp, but it sounds better than it looks. If the harpsichordist is willing to smile and overlook the numerous szforzatos, crescendos, and decrescendos in the score, he will welcome this addition to the small repertoire of chamber music for his instrument.

THE Third String Quartet by Géza Frid, written on government commission, bears the subtitle Fantasia Tropica. Hungarian by birth, but a resident of the Netherlands for some twenty years and a Dutch citizen for several years, Frid is well-known as a pianist. In this capacity he has made several tours of Indonesia—most recently in 1950, with the violinist Alfredo Wang. The new string quartet bears traces of his impressions in Indonesia; two Indonesian melodies are quoted in it. There are four movements, inscribed La Sera, La Notte, Il Giorno, La Sera. The last movement is an exact repetition of the first. Frid's harmonic idiom has a tonal basis, but his frequent use of the interval of the augmented fourth gives his music a somewhat floating character. His Hungarian origin is still recognizable in rhythmic patterns recognizable from the music of Bartók (e. g., $8/8 = 3/8 + 2/8 + 3/8$).

Guillaume Landré's Third String Quartet, another government commission, consists of several sections played without interruption. While they are all developments of the same melodic ideas, "variations" would not be the right title for this work. Perhaps the term metamorphoses would give the best idea of its formal principle. The sections are as follows: 1)

(Continued on page 208)

Marius Flothuis, MUSICAL AMERICA correspondent in Holland, is music critic of *Het Vrije Volk* (*The Free People*) and a regular contributor to the monthly music magazine *Mens en Melodie*. He is a prominent Dutch composer, and his music represented the Netherlands in last year's ISCM Festival.

SOPRANO, METROPOLITAN OPERA ASSOCIATION

ANNE BOLLINGER

"HER ACHIEVEMENT WAS A TRIUMPH" —JOHN ROSENFIELD, DALLAS MORNING NEWS

OPERA
(MICAELA IN "CARMEN")

"There is a juicy fullness to the timbre that gives the satisfying stamp of plenty. Most voices sound rather scarce in the Met due partly to acoustical properties of the house as well as its size. Miss Bollinger's fortunately does well in this respect and her quality is sweet to the bargain."
New York Post



WITH ORCHESTRA

"Her voice was clear, sweet and true, certainly desirable for any singing but mandatory for Mozart. A technique which made difficult phrases graceful and easy, plus an assured touch for valid operatic characterization made her Mozart a delight. The audience was agreed on that, loudly."
Minneapolis Morning Tribune



As Cherubino in "The Marriage of Figaro"



As Fiordiligi in "Cosi fan Tutte"



As Micaela in "Carmen"

OPERA
(MICAELA IN "CARMEN")

"Miss Bollinger scored the biggest personal triumph. The ovation after the third act aria was the most prolonged of the afternoon." *Boston Post*

(AS FIORDILIGI IN "COSI FAN TUTTE")

"Anne Bollinger sings Fiordiligi with freshness of feeling; she has a fine lyric soprano, which she controls with an artist's perception." *The New York Times*

"Anne Bollinger is definitely the best young soprano the Guild has yet brought to Miami." *Miami Herald*

WITH ORCHESTRA
(DENVER SYMPHONY ORCHESTRA)

"Her opening 'Come Scoglio' from 'Cosi fan Tutti,' requires tremendous range and vocal flexibility. Miss Bollinger exhibited her technical mastery and fine musicianship by singing with consummate ease, fluency and impeccable intonation." *Rocky Mountain News*

RECITAL

". . . an event of distinction . . . a song recital by a true artist. Miss Bollinger's voice proved to be one of extensive range and amplitude, and alluring dramatic quality, thoroughly grounded in technical matters . . . impeccable taste and mastery of minutest details." *Omaha World-Herald*

"Anne Bollinger is an outstanding example of the ability of young Americans to combine beautiful voice with true artistry . . . the voice is indeed splendid, pure and free and expansive . . . this was the true painting of a musical and poetic picture." *Richmond Times-Dispatch*

OPERETTA

"Miss Bollinger may well be the top attraction of the summer season. Her voice is sparkling clear and her beauty is in the new spirit of the operatic stage. Her portrayal of Ottilie is worth a trip to 'Maytime' in itself." *Pittsburgh Post-Gazette*

"Tops among prima donnas the Forest Park theatre has offered this season." *St. Louis Star-Times*

ORATORIO

"Anne Bollinger, soprano, displayed some of the purest tone and pitch in the entire performance, and her rich voice was shown to particular advantage." *Dallas Morning News*

"Anne Bollinger produced solos with exceptional ease in the long Bach phrases." *Buffalo Courier-Express*



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SPAIN

Authors' and Composers' Meeting Gives Season Focus

By ANTONIO IGLESIAS

THE 26th Congress of the International Confederation of Authors' and Composers' Societies took place in Spain in October. This country had been host to the musicians and authors of the congress on two previous occasions—in 1929, at Madrid, and in 1935, at Seville. More than two hundred members attended the 1950 meetings, over which the Swiss composer Arthur Honegger presided. Among the matters discussed by the congress were problems of performance rights in connection with such modern means of reproduction as recordings, tape, and television; authors' rights; and publishing and performing rights.

The congress was opened by the minister of national education, who was accompanied by the general director of archives and libraries, the general director of cinematography, and various other outstanding Spanish artistic leaders. At the first meeting, Jacinto Guerrero, president of the Spanish Society of Authors, expressed his pleasure that the membership had chosen Spain for its congress this year, and brought greetings from the Nobel prize-winner Jacinto Benavente, the Confederation's president of honor, who was prevented by illness from attending. Mr. Honegger replied with tributes to the theatrical tradition of Lope de Vega and Calderon de la Barca, the musical contribution of Manuel de Falla, and the eminence of the late Eduardo Marquina, former president of the Spanish Society of Authors. The minister of national education concluded the opening meeting with words of welcome. The guests then moved to the Maria Guerrero Theatre for a gala concert by the Orquesta National, conducted by Ataulfo Argenta. During the remaining days of the congress, business sessions and discussions alternated with excursions and artistic entertainments.

As I pointed out in my last contribution to MUSICAL AMERICA, the indoor musical season in Spain, much like that in the United States, normally covers a period extending from October to June. Summer music, however, is not a typical phenomenon of Spanish musical life, as it now is in the United States and a number of European countries. Nevertheless, the city of San Sebastian, one of our best-known summer resorts, each summer presents a Quincena Musical (Musical Fortnight). This festival, which serves to prolong the Spanish musical season in the beautiful northern city, involves both native and foreign artists. The eleventh Quincena Musical, held in the summer of 1950, was allotted a subsidy, as in other years, by the Town Hall of the city; it also received smaller contributions from the Diputacion Provincial and the Comisaria General de la Musica of the Ministry of National Education. The total subvention amounted to one million pesetas. Performances were given in the Victoria Eugenia Theatre, a magnificent hall that provides a suitable frame for the superb artistic events of the festival.



Martin Santos Yubero

Ataulfo Argenta on the podium of the Spanish Orquesta Nacional, which in addition to giving a series of concerts in Madrid also tours the smaller cities in the provinces

THE Orquesta Nacional always takes part in the Quincena Musical. In other years, such groups as the Berlin Philharmonic and the Roland Petit ballet company have come from abroad. Among the soloists appearing in past festivals have been Beniamino Gigli, Giuseppe de Stefano, Victoria de los Angeles, Clotilde and Alexandre Sacaroff, Mariemma, Vicente Escudero, Nikita Magaloff, and Christian Ferras. Opera, light opera, oratorio, orchestral music, instrumental and vocal music, chamber music, and Spanish and non-Spanish dancing have been represented in the wide-ranging programs.

This year the programs were as diversified as before. The Comic Opera of Milan and the Orquesta del Conservatorio Municipal de San Sebastian joined, under the musical direction of Jonel Perlea and Giulio Canfalonieri, in performances of Donizetti's Don Pasquale and his L'Elisir d'Amore, Monteverdi's Il Combattimento di Tancredi e Clorinda, Pergolesi's La Serva Padrona and his Livietta e Tracollo; Wolf-Ferrari's Il Segreto di Susanna; and Cimarosa's L'Italiana in Londra and his Il Maestro di Cappella. The chief singers were Tatiana Menotti, Giana Binda, Tina Corbetta, Marcello Cortis, Juan Oncina, Ferdinando Corena, Adriano Pelso, and Dante Agostini. The leading dancers were Elide Bonagiunta and Tony Cortone.

Lieder recitals were given by Miss Menotti and Hilde Konetzni, sopranos, and by Mr. Cortis, who is a baritone. The Spanish dancers Rosario and Antonio appeared in three programs.

Under the direction of Mr. Argenta and Igor Markevitch, the Orquesta Nacional again played a central role in the festival. The Maitea Choir, a women's chorus directed by Maria Teresa Hernandez, took part in one of Mr. Argenta's concerts. Soloists in his programs were Martin Imaz, pianist, who played Francisco Escudero's Concerto Vasco, which makes capable use of folk materials; Miss Konetzni, who appeared in a Wagner-Strauss program; and the young French violinist Christian Ferras, who played Beethoven's Violin Concerto. Mr. Markevitch had the assistance in both his concerts of the Orfeon Donostiarra chorus, whose director is Juan Gorostidi.

Dancing was represented in the festival bills by Jacqueline Moreau and Serge Peretti, of the Paris Opéra Ballet; Sabine Leblanc, of the San Carlos Theatre in Lisbon; Olga Adabache, of the Marquis de Cuevas' Grand Ballet; and André Degas, of the Marseilles Opéra. André Guiraud conducted the ballet programs. The Chamber Orchestra of the Italian Collegium Musicum, conducted by Renato Fasano (the group known in the United States as the Virtuosi di Roma) gave an all-Vivaldi concert. On the speaking stage, the Chamber-Theatre Company presented the play El Duende.



Joaquin Rodrigo

Mr. Argenta and the Orquesta Nacional were also busy elsewhere during the summer, for this year the orchestra made a triumphal tour of the provinces, appearing in many cities which had not heard it before.

In the field of musical pedagogy, the piano class of the Royal Conservatory of Music and Declamation, in Madrid, is an outstanding achievement. The class is taught by the celebrated Spanish pianist José Cubiles, who has given first performances of significant works by such composers as Falla, Joaquin Turina, and Ernesto Halffter. Only students who are successful in the annual competitions for first prizes, at the end of an exacting preparatory training, are admitted to Mr. Cubiles' class. From Mr. Cubiles' example and his knowledge of the demands of public performance an impressive young generation of Spanish pianists is developing.

The most important premiere in recent months was that of Joaquin Rodrigo's Concerto in Modo Galante, for cello and orchestra, played by Gaspar Cassadó with Mr. Argenta and the Orquesta Nacional. A native of Sagunto (Valencia), Mr. Rodrigo has been blind since the age of three. After early study in Spain, he went to Paris, where he became a pupil of Paul Dukas. He has composed many works for piano, voice, chorus, violin, cello, harp, guitar, and orchestra. The work by which he is most widely known is the beautiful Concerto of Aranjuez, for guitar and orchestra, which evokes the music of the eighteenth century in terms of a completely contemporary musical attitude. Although he has written a concerto for piano and one for violin, the new work is his first cello concerto. The solidly-constructed first movement suggests the bolero and the panaderos, and evokes Madrid with an ironic allusion to Breton's Verbena de la Paloma. The movement also contains a skillfully stylized zarzuela. The trio of the second movement draws upon North Spanish dances, and employs the typical instrument of the region, the bagpipe.

A concert pianist who has won numerous prizes both in his native Spain and in France, Antonio Iglesias visited the United States in 1949, playing a Town Hall recital and attending the Berkshire Music Center at Tanglewood.

David
POLERI
TENOR



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"... he reminds me of a tenor Pinza." - *Claudio Cassidy*

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DAVID POLERI has been engaged to appear as "Don Alvaro" in "La Forza del Destino" during the Music Festival at Edinburgh, Scotland, under the direction of Fritz Busch and Carl Ebert.

Jean
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American Lyric Soprano



"Jean Gibbons has a slender lyric voice of exceedingly pretty quality, particularly in its chiming upper register. Her singing of the 'Addio' was lovely."
Evening Bulletin, Philadelphia
Max de Schauensee

"Jean Gibbons as Violetta was beautiful in the dramatic moments and captivated her listeners."
Courier Post, Camden, N. J.

". . . . the Violetta of Jean Gibbons disclosed a sweet and flexible voice capable of drama and pathos. Qualities shows in her fortes and her soft clear singing carries well."
Christian Science Monitor, Boston
Jules Wolffers

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SWEDEN

Handel Work at Drottningholm Accents Stockholm Opera Developments



Sven Nilsson in the title role of Handel's Orlando Furioso, staged at Drottningholm Castle Theatre

By INGRID SANDBERG

A PRODUCTION at the Drottningholm Castle Theatre of Handel's Orlando Furioso was the first major event of the fall season in Sweden. The baroque theatre, intact in its original form, provided an ideal frame for the Handel opera. Beautiful eighteenth-century settings were used, and the ancient stage machinery worked well. Ragnar Hyltén-Cavallius, who also translated the libretto into Swedish, was the stage director. He was successful in giving the proper historical flavor to the acting. Lamberto Gardelli conducted the score with an apt sense of style and a sensitive ear for its beauties. Leon Björker sang with impressive sonority in the bass role of the magician Zoroastro, and Sven Nilsson was excellent in the title role of Orlando, also a bass part. Lilly Furlin, as Princess Angelica; Eva Prytz, as Dorinda; and Carl-Axel Hallgren, as Prince Medoro, completed the cast. As a historic-cultural enterprise the annual productions in the Drottningholm Theatre are unmatched elsewhere in the world. By making these charming summer productions a regular feature of its schedule, the Stockholm Opera is building a miniature Swedish Salzburg.

A significant event of the regular season at the Royal Opera House in Stockholm was the guest engagement of Hans Knappertsbusch as conductor of Wagner's Ring cycle and Strauss's Der Rosenkavalier, in September and October. Mr. Knappertsbusch offered broad, penetrating readings of the scores, employing rather slow tempos in which every instrumental detail was delineated in masterly fashion and the vocal parts were brought into clear relief. His influence on the singers and the orchestra was inspiring. The casts were composed of familiar artists—Brita Hertzberg, as Brünnhilde in Die Walküre and Götterdämmerung; Birgit Nilsson, as Sieglinde and as Brünnhilde in Siegfried; Margareta Bergström, as Fricka; Brita Ewert, as Waltraute; Joel Berglund, as Wotan in Die Walküre and the Wanderer in Siegfried; Sigurd Björling, as Wotan in Das Rheingold; Set Svanholm, as Loge, Siegmund, and Siegfried; Gösta Björling, as Mime; Anders Näslund, as Alberich; Leon Björker, as Fafner; Georg Svedenbrant, as Gunther; and Inez Köhler, as Gutrune. Mr. Svanholm's growth as an interpreter was strikingly demonstrated by his performance as Loge, and a handsome costume with airy veils, which he handled skillfully, contributed to the effectiveness of his impersonation. Gösta Björling's Mime was also masterful, and Mr. Berglund's voice was rich in the imposing music of the Wanderer.

IN Der Rosenkavalier, Mr. Knappertsbusch gave a bright, clear reading and eliminated some of the jokes, accents, sighs, and gruntings we have considered entertaining in the past. Mr. Nilsson was a highly successful Baron Ochs; and Birgit Nilsson, as the Marschallin; Benna Lemon-Brundin, as Octavian; and Miss Prytz, as Sophie, were all at their best.

The Stockholm debut of the 26-year-old Russian baritone Ivan Petroff, a guest from the Moscow Opera, lent excitement to a performance of Gounod's Faust on Dec. 6. As Mephistopheles, he displayed a well-developed vocal technique and a strong dramatic talent. He sang the Serenade with astonishingly mature artistry.

The Japanese-American soprano Tomiko Kanazawa sang the title role in two performances of Puccini's Madama Butterfly during September, and also appeared in recital. After the initial shock caused by her sharp-edged voice and her off-pitch singing in the entrance music, the audience became captivated by her attractive personality and her delicate interpretation. As the performance went on, her voice became richer and more pleasing, and it was apparent that the inaccurate singing at the beginning had probably been caused by nervousness.

Kerstin Thorborg appeared as Dalila in Saint-Saëns' Samson et Dalila and as Azucena in Verdi's Il Trovatore. Her Dalila was a disappointment, for she moved in a stereotyped manner, wore disfiguring costumes and makeup, and did not sing well. Her Azucena was more successful. Gertrud Wettergren, who left the Royal Opera two seasons ago, won acclaim when she returned to make guest appearances as Carmen in the fall. Her top tones were freer and more lustrous than ever.

On Sept. 29, Puccini's La Bohème received its four hundredth performance at the Stockholm Opera. A fine performance was conducted by Nils Grevillius. Hjördis Schymberg was the Mimì and Einar Andersson the Rodolfo. The new City Theatre of Uppsala was opened on Dec. 23 and 24 with two performances of the Stockholm Opera production of Mozart's The Marriage of Figaro, with Mr. Berglund in the title role.

Once again Tito Gobbi was a welcome guest when he came to Stockholm for performances in the title roles of Rossini's Il Barbiere di Siviglia, Mozart's Don Giovanni, and Verdi's Rigoletto. His voice lacked beauty and sounded coarse, and he made many musical mistakes in every performance. Yet he seemed one of the really charming operatic performers of the day, for he made his points by other means. His recitative and parlando were adept, and he exhibited a keen sense of humor in the role of Figaro. His Don Giovanni was a personal conception, and his Rigoletto, at his final performance, was touching.

Since Orlando Furioso was the only new opera of the fall, the attention of the audience was focussed primarily upon the quality of the singers who appeared in the standard repertory. Particularly stimulating was the conspicuous improvement of some of the younger members of the company. Eva Prytz seems suddenly to have come into her own in the last two months. Her soprano voice was softer, warmer, and richer, and her coloratura was becoming accurate and firm. This fall she was a delightful Susanna in The Marriage of Figaro, a sweet Sophie in Der Rosenkavalier, a dashing and disarming Oscar in Un Ballo in Maschera, and a good Rosina in Il Barbiere di Siviglia. Conny Söderström has always experienced difficulties with his naturally fine tenor voice, but last fall a definite change for the better could be observed. His Samson was strikingly good, and his Tannhäuser, Don José, and Canio were all successful. Karl-Olof Johansson, a lyric baritone, possesses one of the most beautiful voices in Sweden. Histrionically he is still an unknown quantity, for his appearances as Wolfram in Tannhäuser and Germont in La Traviata have not given a full indication of this as-

(Continued on page 214)



Merkel Rydberg

Elsa Oern as the Queen of the Ball in Ture Rangström's Oscarbalen sails on "like a battleship" in Stockholm

Ingrid Sandberg, Stockholm correspondent of MUSICAL AMERICA, makes frequent contributions to Swedish newspapers and magazines, and has written three books on opera.

SCOTLAND

Year Sees Formation Of National Orchestra

By Leslie Greenlees

MUSICAL enthusiasm in Scotland, aroused by the success of the Edinburgh Festival, was further stimulated by the formation last fall of the Scottish National Orchestra. The initial funds for the orchestra were provided by a grant of £15,000 from the government-sponsored Arts Council of Great Britain and an allotment of £20,000 from the Corporations of Glasgow, Edinburgh, Aberdeen, and Dundee, roughly in proportion to their population.

Walter Susskind, for four years conductor of the Scottish Orchestra, was named conductor, and Jean Rennie, concertmaster of that earlier orchestra, was appointed to the same position in the new ensemble. Mr. Susskind, a Czech by birth, was a popular and wise choice. Miss Rennie, Scotland's foremost woman violinist, is a native of Paisley, and studied in Glasgow. Auditions were held all over Britain for players in the new orchestra, which will be maintained on a twelve-month basis. This, said the conductor, was a depressing experience. At present there are not enough Scottish orchestral players to form a first-class all-Scottish orchestra, although many Scots hold positions in England and America.

Six Scots are among the soloists engaged for the orchestra's first winter season. Among them is William Primrose, violist, a native of Glasgow. New works by Scottish composers will be included in the programs. These include the Second Piano Concerto by Erik Chisholm—a native of Glasgow now teaching in South Africa—which is to be played by the Glasgow pianist Agnes Walker; Sea Mood, by John McQuaid, of Glasgow; and a new Festival Overture, by Cedric Thorpe Davie. Land of the Mountain and the Flood, by Greenock-born Hamish McCunn, will be revived.

Edinburgh, and Scotland generally, eagerly await the visit of the New York Philharmonic-Symphony to the 1951 Edinburgh Festival. As yet the Scottish National Orchestra has not been invited to play at this festival, but it will give two concerts in London during the Festival of Britain.

Choral singing was stimulated by six months of weekly broadcasts by Scottish choirs on the radio program called Scotland Sings. A saddening bit of news in the choral field, however, was the announcement that the world-famous Glasgow Orpheus Choir will disband at the end of the present season, upon the retirement of its 72-year-old conductor, Sir Hugh Roberton. It will make its farewell appearance at the Festival of Britain, in London, in June. The choir has toured the United States and Canada.

A REVIEW of recent works by Scottish composers reveals a wealth of talent and a dearth of publicity. Native talent does not flourish on a diet of festivals. ("The creation of a first-class Scottish orchestra is a more valuable contribution to Scotland than any festival," said Sir Thomas Beecham.) A repertoire of Scottish compositions should be made available.

Scottish folk songs, dances, and instrumental music inspired Beethoven, Chopin, and Mendelssohn. A college of piping still flourishes, and the Gaelic Mod, a national music festival, attracts Scots from all over the world. Scottish music was derived largely from the Highland bagpipe, a great source of inspiration despite its nine-note range. Modern Scottish composers try mainly to transfer the subtleties of national airs to the piano and the symphony orchestra. The "Scotch snap," figuring in many compositions (a rhythmic figure inverting the order of a dotted figure by putting the short note before the long one), is derived from the Scots strathspey. There are many ways of conveying the distinctive Scottish flavor in music. Too few modern composers appreciate them. Only on rare occasions do we hear the works of the late Sir Alexander Mackenzie and Sir John McEwen.

Still in his forties, Erik Chisholm has fashioned an appealing new idiom. Cedric Thorpe-Davie, without relying entirely on native idioms, has written a symphony, a piano concerto, several operas, and miscellaneous works, some of which have been broadcast. Ian Whyte, conductor of the BBC Scottish Orchestra—chosen as Sir Thomas Beecham's assistant conductor for the American tour of the Royal Philharmonic—is a contemporary of Chisholm and Davie. Born in Dumferline in 1901, he studied composition at the Royal College in London with Sir Charles Villiers Stanford and Ralph Vaughan Williams. His compositions include violin and piano concertos, two symphonies, and an opera.

Frederic Lamond, a native of Glasgow who lived for many years in Germany, died two and a half years ago. He was a friend of Liszt, von Bulow, Brahms, and Tchaikovsky. A specialist in Beethoven's piano music, he returned to Glasgow in 1939, and spent his declining years here as piano teacher and recitalist. He wrote a symphony and an overture.

Leslie Greenlees is music critic of the Glasgow *Evening News*.

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PIANIST INTO BAGPIPER

To the skirl of pipes Alec Templeton, pianist, was escorted down the aisle and onto the stage by members of the Manitoba Pipers Association when he played on the Celebrity Variety Series in Winnipeg. Having been made a life member of the association, Mr. Templeton played the pipes as he left

SOUTH AFRICA

(Continued from page 120)

cluded Madama Butterfly, The Magic Flute, Faust, a double bill of Cavalleria Rusticana and Pagliacci, La Bohème, L'Elisir d'Amore, Tannhäuser, and Samson et Dalila. The South African bass-baritone Frederick Dalberg, who sang for many years in Leipzig, distinguished himself as Mephistopheles and Sarastro. The cast of Faust was on the whole satisfactory, but a good report of The Magic Flute cannot be given. Tannhäuser was the best production of the season, and Raymond Agoult, the conductor, was in great measure responsible for its success. August Seider was the Tannhäuser, Emilie Hook the Elizabeth, and Bruce Anderson the Wolfram.

La Bohème, conducted by Fritz Schuurman, captured the spirit of the Latin Quarter. As Mimì, Luisa Malagrida gave a touching portrayal in the death scene. Madama Butterfly was disappointing, although Miss Malagrida sang delightfully as Cio-Cio-San, and Gregorio Fiasconari, as Sharpless, was smooth in his singing and acting

In Samson et Dalila, Mabella Ott-Penetto, South Africa-born contralto who has been living in Switzerland for the past few years, sang Dalila with distinction. She demonstrated a voice of admirable quality and power, which she used with great artistry.

The British pianist Eileen Joyce gave an all-Chopin recital, wearing a pink satin dress for the Fantaisie in F minor, black net for the Sonata in B minor, and green satin for the Ballade in F minor.

After fifteen years of preparation, Solly Aronowski, chief musical librarian of the South African Broadcasting Corporation in Johannesburg, and also an impresario, conductor, and violinist, has completed a book entitled Performing Times of Orchestral Works.

IN THE promotion of music, Durban does not lag far behind Johannesburg and Cape Town. Edward Dunn, a far-sighted, hard-working musician, has at his disposal perhaps the most versatile orchestra in this country. Its assignments include symphony concerts and opera, ballet, and musical comedy performances. In cooperation with the Labia Grand Opera Company, of Cape Town, which provided soloists, stage director, costumes, and scenery, the Durban Municipal Choir and the Durban Civic Orchestra presented satisfactory performances of Il Trovatore, Lucia di Lammermoor, Cavalleria Rusticana, and Pagliacci.

Unlike the performances in Johannesburg's opera season, the Durban productions employed casts consisting almost entirely of South African artists. Giovanni Breviario, the only imported singer, engaged to sing the parts of Manrico and Canio, was indisposed, and was replaced by Alessandro Rota, producer of the Labia Company, who still has an agreeable tenor voice. In Il Trovatore, which opened the season, Olga Magnoni was Leonora and Gregorio Fiasconari the Count di Luna. In Lucia di Lammermoor, which had not been presented in South Africa in many years, the title role was sung by Carla Rota, daughter of the Labia company's director.

The chief features of Cavalleria Rusticana were the singing of Cecilia Wessels, South Africa's leading dramatic soprano, as Santuzza, and of Kristian Halvorsen as Turiddu. Edward Dunn conducted with distinction.

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SWITZERLAND

New Music Makes Gains Against Conservative And Regional Influences



Koch

The square of the old Swiss town of Schaffhausen, which last year was the scene of a festival devoted to the compositions of Bach

By EDMOND APPIA

I OUTLINED the general circumstances of musical development in Switzerland in an article in the Jan. 15 issue last year, and sought to give a fairly complete picture of the structure and functioning of the institutions that assure this country of a permanent musical life. In the present chronicle, I shall endeavor to lift from their larger contexts the most significant events of the past year—a difficult task, in view of the abundance of musical performances. The musical activity of Switzerland, it will be remembered, is characterized by extreme regionalism, and around each musical center there exists a veritable musical no man's land. In this fashion the need for independence that is the foundation of our political constitution reveals itself equally in the artistic realm. This consciousness guarantees the permanence of the cultural tradition of each of the 22 Swiss republics.

A survey of the activities of our major symphonic organizations must properly begin with an account of the Orchestre de la Suisse Romande, which has become renowned throughout Europe, thanks to its conductor, Ernest Ansermet. The programs of the twelve subscription concerts given in both Geneva and Lausanne were models of balance. Is it necessary to observe here that a great deal of artistic perception may enter into the choice of an orchestral program? Conductors too often choose the works in their programs according to a standard formula—classic, romantic, modern. But two familiar and generally admired works may easily cancel each other out when they are placed in an undiscerning juxtaposition. Music produces states of physical tension that demand release; it creates emotional states that cannot be violently opposed by other emotional states without causing displeasure. Whether consciously or not, the listener inevitably feels either the strong opposition or the subtle relationship of works that are brought together in a single program. Each of Mr. Ansermet's programs recognizes this fact with the greatest wisdom and taste.

THREE Swiss works figured in the concerts of the Orchestre de la Suisse Romande—Frank Martin's Ballade, for cello and orchestra; Robert Oboussier's Introitus, for string orchestra; and Jean Binet's ballet suite Printemps. Guest conductors during the season were Karl Boehm, Pierre Colombo, Igor Markevitch, and Carl Schuricht. In addition to its subscription concerts, the orchestra played for radio broadcasts and opera performances in Geneva, and appeared in various cities of Suisse Romande.

The orchestra of the Allgemeine Musikgesellschaft, in Basle, gave special recognition to Swiss composers. In earlier articles I have reported the systematic indifference of most of the major Swiss orchestras to our own composers. The Basle orchestra is almost the sole exception to this unchanging rule. Each year Hans Munch, the conductor, includes several Swiss works in the subscription programs. This season he presented three new Swiss symphonies—by Albert Moeschinger, Conrad Beck, and himself. He also offered four other Swiss compositions—Hermann Suter's Violin Concerto; Hans Huber's Sixth Symphony; Ernest Bloch's Schelomo; and Arthur Honegger's Symphonie Liturgique. Ten subscription concerts and five Mozart-Bruckner programs were given. The guest conductors were Issay Dobrowen, Wilhelm Furtwängler, and Willem van Otterloo.

The musical direction of the orchestra of the Tonhalle Gesellschaft, in Zurich, was shared by Erich Schmid, a Swiss, and Hans Rosbaud, a German. The sole Swiss work included in the ten subscription concerts was Fritz Brun's Ninth Symphony. Among five other premieres during the season, it was surprising to discover Dukas's La Péri, Stravinsky's Le Chant du Rossignol, and Ravel's Alborada del Gracioso. The fact that these works had never before been played by the Tonhalle Orchestra is an indication of the traditionalism of our orchestral societies. Volkmar Andreae (a former conductor of the orchestra), Robert Denzler, Eugen Jochum, and Henri Tomasi appeared as guest conductors. Twenty popular concerts were included in the schedule.

The orchestra of the Bernische Musikgesellschaft, in Berne, is conducted by Luc Balmer, a musician of fine culture. Mr. Balmer has sought to persuade his public that music did not end with Brahms, and that our own generation includes authentic creative artists. But the struggle is long and unrewarding. The single Swiss composition in ten subscription concerts was Honegger's Concerto da Camera. Otto Ackermann, Carl Schuricht, Karl Boehm, and Herbert von Karajan were guest conductors.

THE orchestra of the Musikkollegium in Wintherthur is the most conservative of all our symphony societies. Swiss music was wholly unrepresented in its ten subscription programs; not a single work by a living composer of any nationality was played. It is regrettable that an institution of such importance should refuse a place to contemporary art in its principal concerts. In the 24 popular programs, it is true, an occasional modern piece appeared. Hermann Scherchen resigned as conductor of the orchestra after twenty years' service, and has not been replaced. The subscription concerts were led by Hermann Abendroth, Robert Denzler, Victor Desarzens, Joseph Keilberth, Clemens Krauss, Igor Markevitch, and Günter Wand. Most of the popular concerts were entrusted to Mr. Desarzens.

Although its schedule is less extensive than those of the other symphonic associations, the orchestra of the Konzertverein de Saint Gall deserves mention. Its conductor, Alexandre Kranhals, is also musical director of the Basle Opera. He is a dynamic personality, a gifted conductor, and a well-rounded musician.

APART from the large symphonic societies, several small orchestras were active. The Basler Kammerorchester is now in its 25th year under the direction of its founder, Paul Sacher. Mr. Sacher is one of our few patrons of music. He has commissioned many of the leading composers of our time to write scores for his orchestra; some of these works have become world-famous. He has also assisted several Swiss composers in generous fashion, commissioning works from them and performing them with his orchestra. In 1941, Mr. Sacher founded the Collegium Musicum in Zurich, a chamber orchestra that manifests a kindred spirit to that of the Basle ensemble, and gives an annual series of winter concerts.

The Orchestre de Chambre de Lausanne also pursues a remarkable career, under the direction of Mr. Desarzens, giving ten subscription concerts of contemporary music. The Zurich group Pro Musica, the Swiss section of the International Society for Contemporary Music, also renders valuable service to the cause of modern music, under the intelligent direction of the pianist Walter Frey. A notable cycle of organ concerts is given every autumn by Fritz Morel, the eminent organist of the Basle Cathedral.

ALL four of the most important lyric theatres of Switzerland —in Zurich, Basle, Berne, and Geneva—managed, in spite of financial difficulties, to give new works and to restage operas in the standard repertoire. For the present season the Zurich Stadttheater announces Benjamin Britten's Let's Make an Opera and Gian-Carlo Menotti's The Consul. The ballet, a first-class organization, will give Stravinsky's Le Sacre du Printemps and Casella's La Giara. The Basle Stadttheater will stage Honegger's Jeanne d'Arc au Bûcher and a new pro-

(Continued on page 172)

Edmond Appia is musical director of Radio-Genève, the conductor of its orchestra, and the associate of Ernest Ansermet in conducting the Orchestre de la Suisse Romande. He has been indefatigable in his research in old music, and equally devoted to the encouragement of living composers.



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ARGENTINA

Buenos Aires Experiences One of Most Important Seasons

By Enzo Valenti Ferro



Vidal

Alberto Ginastera

DURING 1950 Buenos Aires experienced one of the most important seasons of its young but active musical life. The season was important not only for its variety and quality but also for its favorable auguries. Such an augury was the addition to the musical life of the country of the excellent State Symphony Orchestra, which gave a series of seriously planned concerts. Its existence assures the permanent symphonic activity that the public of the Argentinian capital has been demanding. The orchestra will soon make its first tour into the interior of the country, where symphonic music has been somewhat neglected until now.

Another event of importance was the First Musical Festival of Buenos Aires. While the festival, judged from a severely critical point of view, did not attain an entirely unobjectionable artistic level, it represented the first step toward the institution of an annual musical festival, conceived and organized along the lines of the festivals of music, dance, and drama that are proud achievements—and great tourist attractions—in many parts of Europe and America.

"Buenos Aires is today," we were told by an American conductor and composer who visited us this year, "a world which loves music." In other articles in Musical America, I have described the constant growth of musical activity in this city, which reached an unprecedented level in 1950. Concert halls were filled to capacity by a public that listened with true interest, and made increasing demands for high quality.

THE part of the public that attends concerts out of a sincere love for music is constantly increasing, and it has sharpened its judgment considerably. It also makes itself heard. It judges bad musicians severely, and is capable of distinguishing between a primadonna conductor and a genuine musician. It rejects works that are devoid of value, and demands quality and breadth in its programs. Slowly but increasingly the popular audience is developing an interest in serious music. As yet, however, its musical horizon does not extend much farther than the music of Chopin and Tchaikovsky and the better-known Beethoven symphonies. Buenos Aires today is one of the best markets in the world for recorded music. A great many homes possess well-organized collections of records. The fact that a significant proportion of the new listeners prefer serious music to popular music reveals eloquently the great evolution that is taking place in the musical discernment of the people of this country.

Popular appreciation has also been stimulated by free symphony concerts, which are now being presented with considerable frequency. These concerts are attended by a large and sincerely enthusiastic public. Between April 15 and Dec. 1, 1950, 105 symphonic concerts were given in Buenos Aires, as compared with 56 in the previous season. The following orchestras were active:

State Symphony. 34 concerts, conducted by Ettore Panizza (8), Rafael Kubelik (4), Sergiu Celibidache (6), Nino Sanzogno (3), Carlos Chávez (2), Roberto Kinsky, permanent sub-director of the orchestra (8), Ferruccio Calusio (2), and José María Castro (1).

Colón Theatre Orchestra. 20 concerts, conducted by Wilhelm Furtwängler (9), Ferenc Fricsay (6), Artur Rodzinski (4), and Sir Malcolm Sargent (1).

Buenos Aires Symphony. 14 concerts, conducted by Washington Castro (2), Olgerts Bistevins (3), Peter Kreuder (2), and Wilhelm Furtwängler, Walter Hendl, Jascha Horenstein, José María Castro, Jean Constantinesco, Kurt Pahlen, and Humberto Lunghi (1 each).

State Radio Symphony. 9 concerts, conducted by Bruno Bandini, permanent director of the orchestra (5), and Alexander Sienkiewicz (4).

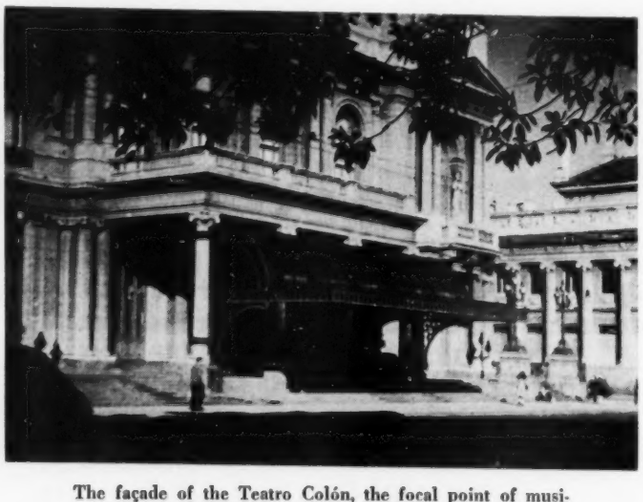
Association of Friends of Music Orchestra. 9 concerts, conducted by Ljerko Spiller (4), Nino Sanzogno (3), Sir Malcolm Sargent (1), and Teodoro Fuchs (1).

The remaining concerts were given by various private orchestras, and by three provincial ones —the Tucumán Symphony, Carlos F. Cillario, conductor; the Mendoza Symphony, Jean Constantinesco, conductor; and the Córdoba Symphonic Orchestra, Leonello Forzanti, conductor. The private orchestras were the Wagnerian Association Orchestra, the Orchestra of the Orchestral Professorship Association, the Orchestra of the Young Musicians Society, the Orchestra of the Symphonic Association, the Hebrew Society Orchestra, and several others without names. The conductors of these groups were Lamberto Baldi, Teodoro Fuchs, David Botton, Roberto Kinsky, Sir Malcolm Sargent, Celia Torra, Pierino Gamba, Pedro Valenti Costa, Joseph Reuter, Roger Salmon, and Miguel Guerberoff. This list should not lead the reader into error; there are not enough instrumentalists in Buenos Aires for so many orchestras. Most are merely ensembles formed on the spur of the moment, almost always with the same membership.

The commemoration of the bicentenary of the death of Bach is clearly reflected in the statistics of symphonic concerts that *Buenos Aires Musical* publishes yearly, similar to those of Robert Sabin in Musical America. In 1950, among 228 different works and 413 performances, Bach headed the list of composers, with 43 performances of 28 works—among them many first performances in Buenos Aires, mostly of cantatas. The Bach year began in Buenos Aires with four performances of the Passion According to St. Matthew, which Wilhelm Furtwängler presented with the orchestra and chorus of the Colón Theatre, and Margarete Klose, Nilda Hoffman, Anton Dermota, and Angel Mattiello as soloists. Few conductors failed to pay tribute to Bach. In addition to the St. Matthew Passion, such choral works as the Magnificat and the Christmas Oratorio were also presented. The Bach Society, founded this year, also gave commemorative programs. With the exception of the concerts conducted by Mr. Furtwängler, however, the outstanding Bach celebration was given jointly by the Friends of Music Association and the Collegium Musicum. In a Bach festival of three concerts, the first program was given over to The Art of Fugue, in the orchestral arrangement by Guillermo Graetzer; the second to secular music; and the third to ecclesiastical music. The concerts were directed by Ljerko Spiller, Teodoro Fuchs, and Nino Sanzogno.

After Bach, who accounted for 12.3 per cent of the music played, Beethoven, Brahms, Tchaikovsky, Mozart, Wagner, and Strauss were the composers most frequently heard among the 128 who figured in the year's orchestral programs. The Argentine composer most played was Luis Gianneo, with twelve performances of six different works. His Overture for an Infantile Comedy was one of the symphonic works played most often during the season. The standard works most frequently heard were Beethoven's Egmont Overture, Tchaikovsky's Fifth Symphony and Sixth Symphony, various symphonies of Brahms and Beethoven, and certain Strauss tone poems. Twenty-five Argentine works were played—ten per cent of the total, an important increase over the previous year, when only fifteen were played.

(Continued on page 211)



The façade of the Teatro Colón, the focal point of musical activity, both opera and concert, in Buenos Aires

One of the leading music critics of Argentina, Enzo Valenti Ferro is editor of the monthly musical journal *Buenos Aires Musical* and regular correspondent for Musical America.

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AUSTRALIA

Sydney Approaches Musical Maturity Under Fresh Leaders



Max Dupain

Eugene Goossens, conductor of the Sydney Symphony, now in his fourth season

By WOLFGANG WAGNER

THE city of Sydney has now passed beyond the first phase of the spectacular musical development that began shortly after the end of the war and gained full impetus with the arrival of Eugene Goossens in July, 1947. It has been an exciting experience to witness the musical mass movement which has brought into the concert halls thousands of people who stayed away before the war, leaving the field of music to the upper strata of society. No fewer than four series of subscription concerts (ten in each series) were given by the Sydney Symphony this past year to satisfy the steadily growing demand. Stimulated by the encouragement it received from a wide and enthusiastic public, the orchestra responded magnificently.

Behind this cultural mass-movement stands the enterprise of the Australian Broadcasting Commission, whose spiritual and factual leader is Mr. Goossens, the conductor of the orchestra. Mr. Goossens has never asked the public to support the orchestra; in his opinion the orchestra must attract ever-increasing audiences by keeping its standard of performance on the highest possible level. This policy has produced splendid results. The number of subscription and youth concerts has been increased from year to year, and the popular open-air concerts on Sunday afternoons often draw an audience of 25,000. The orchestra has become a highly treasured public institution and an object of civic pride.

Now that the orchestra has established sound musical and financial foundations, with close contact between the orchestra and its public, the achievements of the past must be consolidated and extended. Doubtless Mr. Goossens will raise the standard of the orchestra still further. Certainly he will eliminate the few remaining weak spots before long, and the mutual esteem of conductor and orchestra augurs well for the future. A great problem, however, remains to be solved. The enthusiasm of the newly-won concert-goers must be converted into permanent interest.

THE orchestra's success has caught the imagination of people who previously would not have entertained the idea of listening to serious music. But many people attend the concerts only to "see" the orchestra play under Mr. Goossens or a guest conductor. They stay away from concerts by other local ensembles and from recitals by Australian artists. The Civic Orchestra — a capable body of professional and semi-professional musicians subsidized by local authorities—tried to establish itself in several densely populated suburbs, but had to disband in the middle of its second season. The only permanent Australian chamber-music society, Musica Viva, has a rather small attendance at its ten subscription concerts each season.

Overseas artists touring Australia under the management of the ABC and other established concert agencies can be assured of good houses, but local artists have to fight for a place in the sun. The Sydney public has a flair for recognizing genuine talent, as the overwhelming success of the American baritone William Warfield shows; but apparently Sydney does not expect to discover another Nellie Melba or Marjorie Lawrence among Australian singers. Interest in choral singing, in prewar days one of the musical mainstays of the city, has dropped off considerably. The only choral society of adequate size needs urgent refurbishing in all departments.

The management of the Australian Broadcasting Commission, headed by Charles J. Moses, general manager, and W. G. James, director of music, is doing much to remedy the present state of affairs. The inauguration three years ago of youth concerts for young people under 25, at prices suited to their pocketbooks (six concerts for a little more than $1) was a step in the right direction, for the 4,000 subscribers to these concerts constitute an increasing and self-perpetuating reservoir of patrons for the subscription concerts. A new series of broadcasts, The Arts and You, is designed to promote understanding of the various arts. Material for discussion is mailed to listener groups before each broadcast. Such prominent musicians as Mr. Goossens, Sir Bernard Heinze, Lauri Kennedy and his wife Dorothy, and John Antill have taken part in these broadcasts.

To foster interest in chamber music, two English ensembles have been invited by the ABC to make Australian tours. Last year the Robert Masters Piano Quartet played in Sydney, and also visited remote country towns, many of which had never before been visited by professional musicians. This year the Griller Quartet will come to Australia. These tours are guaranteed financially by the Arts Council of Great Britain.

A FRESH stimulus is provided by the displaced persons who have found a new home in Australia. Some held high positions in European music schools, and others were members of opera companies and orchestras. If their influence is not yet strongly felt (most of them are still under government contract as laborers, hospital attendants, and the like), they have at least started to make their abilities known. In one camp a performance of Puccini's Tosca was staged. In a recent concert arranged by the ABC a Ukrainian choir sang.

As long as Mr. Goossens is in charge of our affairs, musical activities will flourish. But some day he may refuse to continue unless the government gives him definite assurance that a 4,000-seat concert hall will be built without further delay. Shortly after his arrival, Mr. Goossens indicated the need for a modern auditorium, and declared that he would wait five years for one to be provided. Three years have now passed, and a building site has not even been selected.

The most conspicuous event of last season, from an Australian point of view, was the world premiere of John Antill's ballet Corroboree. This first performance by an all-Australian cast and an Australian orchestra of a stage work by an Australian composer

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Wolfgang Wagner, European-born musicologist and critic, moved to Australia before the last war, and has served for several years as Sydney correspondent for MUSICAL AMERICA.

Melbourne Hears Returning Son Warn of Creative Neglect

By BIDDY ALLEN

REVISITING Melbourne after 22 years' absence, the Australian-born composer and pianist Arthur Benjamin drew a vivid picture of the contrast between the simple musical pleasures of his boyhood and the sophisticated fare obtainable in the Australian cities of 1950, with their symphony orchestras ("in a couple of cases superb orchestras"), famous conductors, concerts for teen-agers, and—in at least three states — educational opportunities of a high order.

Although Mr. Benjamin's praise was appreciated by his fellow Australians, it was perhaps less valuable than his accompanying warning that musical creation is more important in musical development than music appreciation. His plea for recognition and assistance of young Australian composers was widely publicized, as was his denunciation of the tendency to decry and neglect resident artists.

Mr. Benjamin's return as a successful composer presenting one-man programs caught the imagination of the Australian public. Widespread approval greeted the announcement by the government that a prize of £1,000 will be awarded for the best symphony composed by a British-born or naturalized composer for the Jubilee Celebrations of 1951.

Not the smallest difficulty confronting every young Australian composer is the problem of obtaining sufficiently frequent performances. A work requiring a symphony orchestra is unlikely to retain a place in the concert repertory. Nor, for that matter, does the composing of a symphony encourage the natural expression of the Australian personality. The selection of a form that some musicians consider unwieldy and outmoded carries the dangerous implication that a large money prize must be earned by an equally large expenditure of ink, paper, and man-hours.

The lack of publishing and recording facilities for Australian compositions other than light music and simple educational items is another serious handicap to local composers. Under the imprint of the Dunstable Press, Ruth Vernon has launched a valiant effort to publish serious non-commercial music; and the Prime Minister has promised to inquire into the pos-

(Continued on page 178)



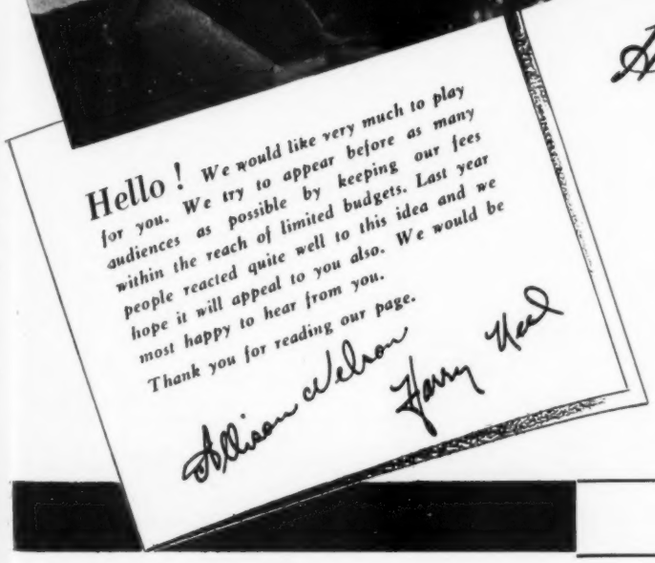
Sir John Barbirolli, British conductor, on a visit to Australia with his wife

Biddy Allen is music critic of the Melbourne Herald, and regular Melbourne correspondent for MUSICAL AMERICA.

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Nino Sanzogno, one of the guest conductors to appear with the Brazilian Symphony

BRAZIL

Three Orchestras Present Concerts in Rio de Janeiro; Ballet and Opera Flourish

By LISA M. PEPPERCORN

UNTIL this season, Rio de Janeiro has never possessed three successfully functioning orchestras. Throughout the past decade there have been two orchestras in the city—the orchestra of the Municipal Theatre, concerned chiefly with playing for opera and ballet performances; and the Brazilian Symphony, founded ten years ago by José Siqueira and Eugene Szenkar, and devoted exclusively to symphony concerts. When Mr. Szenkar left Brazil for Europe, at the end of the 1949 season, Mr. Siqueira, who had resigned his post with the Brazilian Symphony, some years earlier, established a new instrumental body, the Symphony Orchestra of Rio de Janeiro. About two-thirds of the players in the new orchestra are members of the orchestra of the Municipal Theatre, and the rest are foreign musicians.

The Municipal Orchestra, which maintains the highest salary scale of the three, plays during the national and international opera and ballet seasons, each of which lasts for several weeks. The Symphony Orchestra of Rio de Janeiro announced an extensive program — 26 subscription concerts — at the beginning of the year, but, largely because of inadequate financing, only about half the schedule was completed. The orchestra is said to have been promised a municipal subsidy of $15,000 and a further subsidy of $25,000 from the Federal District. These grants, together with contributions from patrons and the income at the box office, constitute the orchestra's entire financial assets. The players borrowed from the Municipal Theatre were engaged from March to July, when the concerts took place, and their salaries ranged from $200 to $250 a month. The 25 foreign musicians were engaged on a twelve-month basis, with salaries of from $175 to $300 a month.

THE Brazilian Symphony gave its subscription series only on Saturday afternoon this year. In other years the Saturday programs were repeated on Monday evening. Inasmuch as the evening concerts were never well attended, it was thought practical to abandon the second series. The Brazilian Symphony receives an annual subsidy of $150,000 from the Ministry of Education. Subscribers to its concerts, after paying an entrance fee, may buy their seats on a month-to-month basis. If a subscriber wishes to drop out at the end of any month, he is free to do so without obligation to make further payments. The monthly subscription price (for two concerts) ranges from $3.50 for an orchestra seat to $1.75 for one in the gallery. Compared to the cost of other concert tickets in Rio de Janeiro these prices are very reasonable, and the series ought to attract a larger following than it does. In 1950, the Brazilian Symphony played twenty subscription concerts, three special concerts, ten youth concerts, ten radio performances for the Ministry of Education, and a few popular concerts. The players, who are engaged on a year-round basis, earn from $120 to $150 a month, except for the first-desk men, who receive $200.

Aside from the three orchestral societies, a number of institutions contribute to the musical life of Rio de Janeiro. The National School of Music furnishes symphony and chamber-music concerts and recitals. The long-established Cultura Artistica and the newer Brazilian Association of Concerts are the principal recital managements. During the high season, however, Rio de Janeiro also hears a certain number of recitals, usually by musicians brought to the city by the Brazilian Association of Concerts, the Cultura Artistica, or one of the orchestral societies.

The Municipal Theatre is the only hall in Rio de Janeiro adapted to the purposes of the various musical societies, except for the concert hall of the National School of Music, and the chamber-music hall of the Brazilian Press Association, which is too small for most occasions. It is often impossible to fit all the scheduled performances and rehearsals into the Municipal Theatre. For this season, the Rex Theatre, a motion-picture house, is used for many rehearsals by the orchestral societies. This is not an ideal arrangement, for the differing size and acoustics of the halls makes the preparation of orchestral works difficult. But the situation will continue for a long time to come —unless, of course, an adequate new concert hall is built. The demand for a new hall has been expressed repeatedly by the press and the public. Matters are made worse by the fact that the Municipal Theatre is rather warm during the hot months; the members of the audience usually fan themselves with their programs, in time to the music.

THE Brazilian Symphony and the Symphony Orchestra of Rio de Janeiro follow somewhat different policies, in that soloists are presented with greater regularity by the latter group than by the former. The following soloists took part in concerts of the Symphony Orchestra of Rio de Janeiro last year: Nicolai Orloff, Jacqueline Potier, Vladimir Rushizky, Magda Tagliaferro, Alice Ribeiro, and Oscar Borgerth. Soloists with the Brazilian Symphony in its longer season were Aldo Ciccolini, Ivy Improta, Friedrich Gulda, Rudolf Firkusny, and Pierra Brizzi. Neither orchestra has seen fit to appoint a permanent conductor.

The Symphony Orchestra of Rio de Janeiro was led by three conductors. Karl Krueger opened the season, and Jascha Horenstein closed it. In between, Mr. Siqueira was in charge. The Brazilian Symphony had a longer list of conductors. Lamberto Baldi conducted during the first and last months of the season. Other conductors were Erich Kleiber, Walter Hendl, Eleazar de Carvalho, Sir Malcolm Sargent, Nino Sanzogno, and the child conductor Ferruccio Burco.

In choosing its programs, the Symphony Orchestra of Rio de Janeiro adhered to the standard list. Not a single first performance was given, and only three Brazilian works were played — Villa-Lobos' familiar Bachianas Brasileiras No. 5; Siqueira's Valsa, from the suite Uma Festa na Roça, and portions of Siqueira's First Suite, Nordestina.

The Brazilian Symphony, on the other hand, strove to satisfy those who wished to hear contemporary music. Its programs contained Bartók's Concerto for Orchestra, Hindemith's Mathis der Maler, Honegger's Pacific 2-3-1, Milhaud's Scaramouche, Respighi's Trittico Botticelliano, Pizzetti's Piano Concerto (I Canti della Stagione Alta), Vaughan Williams' A London Symphony, and Elgar's Cockaigne Overture. In addition to these works, which were not entirely unknown here, five compositions were played for the first time in Brazil — Malipiero's Third Symphony and his Impressioni dal Vero; Martinu's Third Piano Concerto; Francisco Casabona's Tremembê; and Prokofieff's Lieutenant Kije Suite. Many of the leading Brazilian composers were represented. The list of Brazilian works played by the orchestra in 1950 included Radamés Gnatalli's Brasiliana No. 3; Camargo Guarnieri's Symphony No. 2; Villa-Lobos' Saudades da Juventude, and Dansas Caracteristicas Africanas; Claudio Santoro's Music for Strings; Oscar Lorenzo Fernández' Batuque, from the opera Malazarte; and Luiz Cosme's Salamanca do Jarau.



Rosenfeld

José Siqueira, organizer of the new Symphony Orchestra of Rio di Janeiro

The writer is unable to report at first-hand upon the 1950 opera and ballet seasons, since she was away at that time. Apart from the usual Italian repertoire, Moussorgsky's Boris Godounoff, given in 1949, was repeated; and the Paris Opéra Ballet, headed by Serge Lifar, visited Rio de Janeiro.

FOR the 1951 season, the prefect of the city has approved the opera and ballet schedule submitted to him by the Cultural Artistic Commission of the Municipal Theatre. These performances, under the artistic direction of Silvio Piergili, will open the musical season in March, and will be given entirely by Brazilian artists. The ballet repertoire, directed by Tatiana Leskova, will include, apart from standard works, new pieces by Cosme and Villa-Lobos. The opera schedule is more promising than in previous years, for it includes works other than the war-horses usually presented here—Mozart's Le Nozze di Figaro, Pergolesi's La Serva Padrona, Gluck's Orfeo ed Euridice, Cimarosa's Il Matrimonio Segreto, Verdi's Falstaff, Puccini's Suor Angelica and his Gianni Schicchi, and Massenet's Thaïs and his Le Jongleur de Notre Dame.

This year prices of single seats for opera and ballet performances and concerts outside the societies' subscription series were so high that it was astonishing that attendance held up as well as it did. On a number of occasions, however, the Municipal Theatre was partly papered with free tickets for concerts by world-famous artists. The increase in ticket prices may correspond to the general increase in the cost of living, but for many people there appears to be a limit to the possibility of spending money for music. The box-office situation is aggravated by the fact that every visiting foreign artist is scheduled for several concerts, in order to justify

(Continued on page 219)

Lisa Peppercorn is MUSICAL AMERICA's staff representative in Rio de Janeiro.

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COLOMBIA

Composers Strive to Develop A Valid Cultural Nationalism

By Luis Antonio Escobar

WITH the development of composers of the stature of Heitor Villa-Lobos, Carlos Chávez, Domingo Santa Cruz, and Uribe Holguín, the Latin American countries, including Colombia, have become part of the general history of music. The works of these composers reveal the vigor, the sincerity, and the striving for high standards that is characteristic of the young Ibero-American musical cultures.

These countries were late in producing important musical representatives because lack of interest kept them from creating a native culture. They were therefore forced to try to absorb borrowed teachings and culture, which could not be absorbed, and which fell into disuse.

Today matters have changed, thanks to a self-awareness that is becoming more and more pronounced in these nations, whose evolution and goals have much in common. A cultural nationalism has appeared, of which the composers mentioned, along with many others, are the first successful exponents. Acting upon logical conclusions, these musicians have been able to attain an artistic stage at which they neither ignore their folklore, environment, history, and racial consciousness, nor despise wisdom and sincerity.

Colombia is a nation whose cultural reputation has long been recognized. The capital, Bogotá, has been called the Athens of South America, because of the brilliance of Colombian authors and thinkers. Colombia has entered into the common effort of all Latin American countries to improve their culture in every field. In Colombia there are composers who while they have employed themes drawn from folklore and the national environment have also been able to universalize their ideas and present them in rich orchestral form.

TWO composers best represent the musical achievements of Colombia—Guillermo Uribe Holguín and Antonio María Valencia. Holguín is the leading member of the group of Colombian composers. Born in Bogotá on March 17, 1880, he set out at first to become an engineer, but was soon convinced that he ought to turn to the serious study of music. After studying for some time in Bogotá, he decided to seek new horizons, and went to New York in 1903. In this city he had the opportunity of hearing for the first time a great deal of music and a great many first-class performances, including those of the Boston Symphony, which particularly impressed him. His stay in the city was not too easy, however, for he was constantly short of funds. In 1907 he moved from New York to Paris, where he was admitted to the Schola Cantorum. He was one of the first arrivals in the mass pilgrimage to Paris of composers from Latin America; among the others were Alberto Nepomuceno, Manuel M. Ponce, Alberto Williams, Eduardo Fabini, and Antonio María Valencia. Under this new discipline and with this new orientation, Uribe Holguín began to produce chamber music—sonatas for the violin (his instrument), trios, and, notably, a string quartet which his teacher Vincent d'Indy said that he would be willing to sign as his own. Uribe Holguín's compositions were performed in the Paris concert halls, and the publication of some of them began to build his reputation. Despite his growing success in Europe, Uribe Holguín felt an obligation to repay the Colombian government for the support it had given him, and he returned to his native city to take charge of the National Conservatory of Music. For 25 years he was the leader of the stubborn fight to create a better musical culture in Bogotá. He founded the National Symphony, even though he had few good players at his disposal. In large measure, Colombia owes what it now has in Bogotá to the pioneering efforts of Uribe Holguín. The importance of the National Conservatory is demonstrated by the fact that a majority of the members of the Colombian orchestras and bands have been trained there. In 1935, Holguín retired to private life on his farm near Bogotá.

Holguín's musical style reveals the influence of the Paris where German symphonic technique, French impressionism, Stravinsky's innovative language, and Hindemith's melodic constructivism met and intermingled. At the same time, Holguín followed a new and typically Latin-American impulse toward polyrhythmic development. His more recent works—the Sinfonía del Teruño, the symphonic poem Bochica, the musical drama Furatena, and the Three Hundred Pieces in Popular Vein — can be analyzed successfully only through an understanding of the way in which his fine sensibility and his admirable orchestration and his concern for specifically Colombian themes are combined with a wholly personal musical language. Unfortunately, many of Holguín's works are gathering dust on the shelves of his library, since they require a really modern orchestra, which the country does not possess. Little of his music is known in the United States; a few of his pieces for piano and for violin and piano have been performed, and two are included in an album of records entitled South American Chamber Music.



The School of Fine Arts in Bogotá

ANTONIO María Valencia is the other chief Colombian composer. He was born in Cali on Nov. 10, 1904. Moving to Bogotá, he studied piano and composition with Honorio Alarcón. Later, he made a concert tour of the United States, where he played with success in New Orleans, Atlanta, Cincinnati, and other cities. Like Holguín, Valencia became a pupil of D'Indy in Paris, at the same time studying piano with Paul Brand and orchestration with Manuel de Falla. After his graduation from the Schola Cantorum he was offered a teaching position there. He declined the offer, however, preferring to return to Colombia, where his efforts led to the construction of one of the most beautiful conservatory buildings in all America. He founded the Cali Symphony Orchestra, an organization that carries on a genuinely educational program. His compositions include songs, motets, masses, chamber music, and symphonies. In 1946, the premiere of his most recent work, the symphonic poem Bambuco and Chirimía, was conducted by the composer in the studio of the Colombian National Radio System. Valencia has now retired, and the direction of the Cali Conservatory has been taken over by Antonio Benavides, a young Colombian musician trained in Europe.

Aside from these two composers, the names of Adolfo Mejía and Santiago Velasco Llanos also deserve mention. Mejía, a native of Cartagena, also studied with Nadia Boulanger, in Paris. Among his works are La Pequeña Suit, Improvisación y Bachianas, and the Prelude to the Third Departure of Don Quixote. Velasco Llanos is now director of the National Conservatory of Music in Bogotá, where he supports with patriotic fervor the development of Colombian musical culture. Among his projects is the construction of a suitable conservatory building in the city university, and the establishment of a satisfactory symphony orchestra. Llanos received his advanced training in Santiago de Chile. Although his music is not yet mature in style, he achieves stability of form and gives clear indications of a promising future. Since he returned from Chile only two years ago, his works are only now becoming known in Colombia for the first time. Other Colombian composers might be listed, but their work is still imperfect, or lacking in contemporaneity, or purely commercial.

At the present time several young Colombians are studying in the United States and Europe. In the near future the country should possess a nucleus of well-trained musicians, fitted to play their parts in its musical progress.

Luis Antonio Escobar, now studying musical composition in New York with Nicolas Nabokov, is one of the young Colombians now preparing for leadership in the musical development of his country.

Florence Festival Lists Opera Plans

FLORENCE.—The fourteenth annual Maggio Musicale Fiorentino, or Florence May Music Festival, will open on May 6 with a production of Verdi's Macbeth, in honor of the fiftieth anniversary of the composer's death. The opera had its first performance here in 1847. In the forthcoming presentation Astrid Varnay, American soprano, will sing the role of Lady Macbeth for the first time.

One other Verdi opera will be given as a commemorative offering, either I Vespri Siciliani or La Forza del Destino.

Other operas announced for the festival include Haydn's 140-year-old Orpheus and Eurydice, which has never been known to have been staged before; Schumann's rarely-performed Genoveva; Weber's Oberon, which will be presented in the Boboli Gardens facing the Pitti Palace; and Ildebrando Pizzetti's most recent opera, Ifigenia, written for radio broadcast last year and not previously staged.

The festival, which will continue through June 24, will also offer recitals and ballet performances, including Monteverdi's ballet Tirsi e Clori.

Conductors who have already been engaged for the festival include Erich Kleiber, André Cluytens, Vittorio Gui, Charles Munch, and Mr. Pizzetti. Herbert Graf, of the Metropolitan Opera, will again stage several of the operas. Giorgio de Chirico and Marto Sironi have been commissioned to design the scenery.

CUBA

Complex Musical Situation Involves Numerous Organizations, Limited Subsidy

By JANE BUCHBINDER WOLF

THE musical scene in Cuba, like its political scene, is complicated and often quixotic. No less than eight concert organizations and two ballet companies compete for the patronage of an estimated six to seven thousand concertgoers. Of these, only the Philharmonic Orchestra of Havana, the Pro Arte recital management, and the Ballet Alicia Alonso receive any government subsidy.

The Havana Philharmonic, founded by Pedro Sanjuan, a teacher and composer, is now in its 26th year. It was led by Massimo Freccia for three seasons during the war. When Mr. Freccia left in 1943 to become conductor of the New Orleans Symphony, Erich Kleiber took over. Mr. Kleiber felt that there was a larger potential audience than the few hundred members of Havana society who patronized the semi-monthly subscription series, and fought for more concerts at popular prices. The skeptical board finally agreed to present one experimental concert, and permitted Mr. Kleiber to schedule it at midnight, when it would not interfere with a supposedly more profitable performance. The response of the public, even at this odd hour, was so great that a popular series was instituted. These concerts are given on the Sunday mornings preceding the Monday evening subscription galas, and the programs are identical. The audiences, whose members must stand in line for tickets, are usually much warmer and more receptive than the formal audience of Monday evening, when the latest creations brought from New York vie with the music for attention.

Mr. Kleiber stayed in Havana for three seasons. There then followed a series of guest conductors. A few of them were first-class musicians—Bruno Walter, for example—but on the whole, the orchestra suffered greatly from lack of permanent leadership until the arrival of Artur Rodzinski as conductor for the 1949-50 season.

THE first of Mr. Rodzinski's concerts, only slightly marred by the playing of Grieg's A minor Piano Concerto by the wife of one of the board members, was a revelation to both audience and musicians. Excessive overtime pay is not one of the demands of the Cuban musicians' union, and rehearsals may be as long as necessary. This fact, along with Mr. Rodzinski's energy and orchestra-building ability, resulted in an exciting performance by a finished group of musicians. Mr. Rodzinski was promptly signed to a three-year contract, and there followed one of the most successful seasons in the history of the Havana Philharmonic.

One of the high spots of the 1949-50 season was the first orchestral appearance of the thirteen-year-old violinist Michael Rabin. After his performance of Wieniawski's First Concerto and the two Paganini caprices he played as encores, all reservations with which a prodigy is usually regarded were swept away.

Jascha Heifetz played Mendelssohn's Violin Concerto and Bach's A minor Concerto with Mr. Rodzinski and the orchestra. Angel Reyes, Cuba's only violinist of international standing, played Beethoven's Violin Concerto. Mr. Rodzinski ended this program with Strauss's Death and Transfiguration, as a memorial tribute to Ginette Neveu. In spite of his rather labored technique and generally undistinguished performance, Mr. Reyes was again received by his audience here as a native son. Nicole Henriot played Tchaikovsky's B flat minor Piano Concerto in an all-Tchaikovsky program, and Andrés Segovia introduced the charming Castelnuovo-Tedesco Guitar Concerto.

THE final concert of the series, a gala for delegates to the seventh Pan-American Congress of Architects, included the only Cuban composition played by the Havana Philharmonic during the entire season — Tres Danzas Cubanas, by A. G. Caturla. The performance by the talented Cuban soprano Iris Burguet of Villa-Lobos' Bachianas Brasileiras No. 5 was a triumph. The eight cellos and basses—with Adolfo Odnoposoff, well-known as a soloist to Latin-American audiences, as first cellist—played with beautiful precision and sonority. Although the audience was an invited one of delegates and government officials, otherwise absorbed in convention festivities, it was as appreciative and enthusiastic as the regular devotees.

While Mr. Rodzinski fulfilled engagements in the United States the orchestra was conducted by Jean Morel, Joseph Rosenstock (with whom Artur Rubinstein played Chopin's First Concerto and Rachmaninoff's Variations on a Theme of Paganini), Eugene Ormandy, Fritz Busch, and Serge Koussevitzky. Mr. Morel, Mr. Rosenstock, Mr. Busch, and Mr. Ormandy are well known to Cuban audiences, and Mr. Ormandy has always drawn large audiences here. Mr. Koussevitzky, in his first appearance in Cuba, took Havana by storm. When it was announced that he was to conduct two pairs of concerts, the reaction was not particularly marked, for the Cubans must give their own stamp of approval before they are willing to give their full support to a musician. The first concert was an all-Russian program containing Prokofieff's Classical Symphony and Tchaikovsky's Fourth Symphony. It was a popular enough program, but there was no famous soloist, and the auditorium was only about three-quarters filled. Almost before the final notes of the Tchaikovsky symphony had been played, however, the audience rose spontaneously and gave Mr. Koussevitzky one of the most tremendous ovations ever heard in a Cuban concert hall. The next pair of concerts was completely sold out. This program included Beethoven's Egmont Overture and Seventh Symphony and Sibelius' Second Symphony.

The Ministry of Education sponsored free concerts at intervals throughout the season. These were held in the Cathedral Square, and the stage was set over the steps of the beautiful old Havana Cathedral. Audiences of from three to four thousand heard Mr. Rodzinski and the orchestra, Artur Rubinstein, Serge Jaroff's Don Cossack Chorus, and Claudio Arrau last year. The determination of these people (many of whom could not afford to buy a concert ticket) to hear music was graphically illustrated the night of the Arrau concert. Three thousand people, the orchestra, Mr. Rodzinski, and Mr. Arrau waited patiently for two hours while the guest of honor, the Guatemalan Minister of Education, finished his dinner with President Prio and made his appearance. The concert finally got under way almost *mañana*, at about 10:45, with the entire audience still in place. On another occasion at Cathedral Square, Mr. Rubinstein played Tchaikovsky's B flat minor Piano Concerto, with Mr. Rosenstock conducting, to over four thousand people, and gave his acrobatic performance of Falla's Ritual Fire Dance as an encore. He was all but mobbed leaving the square, and it took a squad of policemen to rescue him from the enthusiastic crowd.

DURING the summer months, many Havana residents escaped into cooler climates, looking forward confidently to the fall season under Mr. Rodzinski's leadership. But dissension sprang up in the ranks of the orchestra's administration, and the musicians' union became very voluble. To obtain any official statements on the subject is difficult, and all concerned are too fiercely partisan for objectivity. It is generally known, however, that one of the main factors in the controversy was the wish of Mr. Rodzinski, always a perfectionist, to import several woodwind players to take over the first desks. Many members of the board and all of those who are honestly interested in having a first-class orchestra found no objection to his plan, but the musicians' union aroused opposition against the infiltration of foreigners as a threat to the orchestra's security. The board resigned in a body, and the orchestra was left without any administrative leadership at all. It must be said in all fairness that the union jealously guards the interests of the symphony musicians because they are so badly paid that they are forced to take other jobs in order to live. Some are in business, a few teach, and some play in night clubs and movie theatres. Even with a certain amount of support from the government the orchestra always runs up a large deficit. This, of course, is true with nearly every symphony orchestra, but in Havana those patrons who might be able to help pay for the music they apparently enjoy seem to be unwilling to do so. When no private money is forthcoming to carry the orchestra's financial load, the underpaid musicians in this very rich country are easily convinced by the union that high-priced conductors and soloists are inimical to their interests.

AFTER the summer's scramble things were in a state of flux until the season was nearly ready to start. Finally the orchestra was reorganized on a co-operative basis, with a new board of directors headed by Dr. Alfredo Antonetti. A grant from the government was announced, and for the sake of prestige the First Lady of Cuba, Sra. Mary Tarrero de

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The Pro Arte Auditorium in Havana

A former Chicagoan and the daughter of the composer Hazel Felman, Jane Buchbinder Wolf is active in Havana musical affairs during the winter, and spends her summers in northern Wisconsin.

Music in the Soviet

(Continued from page 12)

veloped into the subject of studious, scholarly research. The first result of this research is a book by the music critic and musicologist B. Gorodinski called, The Music of Spiritual Poverty, which was published in Moscow in 1950 (price, 6 rubles.) It is divided into six chapters under the following subtitles:

I Music of Spiritual Poverty
II Musical Aesthetics of Americans
III The Operatic Art of the Bourgeois Decadence
IV Jazz and the Musical Culture of Bourgeois Decadence
V Music Without a Future
VI To Whom Does the Future Belong?

From the titles above one can see that American music and musicians play a much more important role in the Western cultural decline, in the eyes of Soviet musicologists, than they did two years ago. The roots of the evil lay then in Western European music of the 1900-1920 period, and the real culprits were people like Schönberg, Stravinsky, Hindemith, and Diaghileff. Now America comes to the forefront; composers like Henry Cowell are singled out as bourgeois perverters of musical culture, and jazz is one of the principal signposts of cultural decline. There are curious bits of misinformation in the book, such as, for example, that the ranks of Schönbergians are rapidly dwindling in the Western world, and that Arthur Honegger was handsomely paid by the Pope (of all people) for his oratorio Nicolas de Fluet.

One whole section of the book is devoted to the condemnation of Western musicologists, who reflect in their work "the reactionary forces of the world." Other sections make concentrated attacks on the "vile" musical practices in the United States and the corruption of its mores.

THE most interesting fact about this new line in Soviet music history is the practically wholesale condemnation of compositions produced in the 1920s and early 1930s. "This is the most evil period in all of music history," exclaims one music critic, and another one joins in the chorus of condemnation: "Soviet composers of that period [the 1920s] did not understand the enormous task that confronted them. Their music was not consonant with the glorious epoch they were living in. It was penetrated by evil features of Western European bourgeois decline."

Yet at the same time there appears a marked resumption of interest in European classics, which for a number of reasons were more or less neglected in the Soviet Union in the 1920s and 1930s. For example, elaborate bicentennial festivals of Bach's music were held last summer in Moscow and a few other important cities of the U.S.S.R. The programs of those festivals included church cantatas and passions and even the B minor Mass—works that were previously excluded from the Soviet repertoire because of their religious content. Now Bach has been completely reinterpreted to fit the Leninist-Stalinist view of history.

According to Soviet musicologists and music historians, Bach "typifies the class-struggle of the rising democratic masses against decaying Feudal Society." Bach's frustrating squabbles with the Leipzig authorities serve as proofs of the fact that he was a *Narodny* — a "people's" composer, whose "important artistic-democratic tendencies were directed against the decaying, hedonistic forms and the aristocratic traditions of his time." "The outmoded forms of court music," remarks a Soviet critic in the magazine *Sovietskaya Musyka,* "were in many ways unacceptable to Bach and had very little to do with the true nature of his *Narodny* genius [i.e. populist-democratic genius], nor did the Protestant Church exercise any influence upon Bach's cultural formation."

PARALLEL to the renewal of interest in the masters of Western music of past centuries (which includes a certain renewal of Mozart and Haydn and even of composers of the late seventeenth century like Vivaldi and Corelli) Soviet composers are being constantly admonished to "study the works of the classics," to "learn from the great classical masters of the past," to "acquire technical skills from a close knowledge of the works of *our* great classicists." "Classic" or "classicist" has here a meaning somewhat similar to the tin-pan-alley meaning it acquired in America—classic stuff is anything that is not popular stuff. In the Soviet Union a classic composer is a famous composer who has died, and by virtue of his death has become a "classical master." Thus Bach is a classical master as is Rachmaninoff and as are Tchaikovsky and Mozart and Arensky and Schubert and probably, by now, the late Miaskovsky. The term "our great classical masters" includes all Russian composers of the nineteenth and early twentieth centuries whose works have acquired a certain degree of fame.

Some works of these official classical masters are considered corrupt and decadent (as for example, certain works of Richard Strauss and the late sonatas of Scriabin). "But," says the famous party-line musicologist Mme. Livanova, "the Soviet people know how to select the healthy and the good from the evil and the corrupt, in the creative output of a great composer."

As will be remembered, the terms of the February, 1948, decree of the Central Committee of the Communist Party, besides condemning Vanno Muradelli's opera, singled out the following Soviet composers as principle culprits of formalist - decadence: Prokofieff, Shostakovich, Miaskovsky, Khachaturian, Shebalin, and Popoff. Later on, in the speeches of Zhdanov and of the young party-liners Tikhon Khrennikoff (secretary general of the Union of Soviet Composers) and Marian Koval (members of the powerful organizational committee of The Union of Soviet Composers), these deviationists were taken to task. The nature of their sins against socialist-realist art was discussed and explicated, and a great number of other deviationist composers were uncovered and severely criticized for having followed the corrupt tendencies of these "leaders of formalism in Soviet music." At the same time, all contemporary Western musical production was reviewed and the "total decay" thereof was "unmasked and unequivocally proved." Certain arch-criminals of bourgeois decay were especially singled out as "masterminds of the decline of bourgeois civilization." Schönberg, Stravinsky, Hindemith, and Oliver Messiaen headed the list of Western criminals. Among Americans, three composers and two critics were singled out: Virgil Thomson, as composer and critic; Gian-Carlo Menotti; Henry Cowell; and Nicolas Slonimsky. But in addition to these "particularly beastly degenerates" most Western composers were accused of being formalists and of reflecting the "bestiality of conditions in Truman's decaying Fascist-Capitalistic society."

IT has now become possible to make a kind of Soviet *index prohibitorum*—a listing of rejected and accepted works in the Soviet repertoire. Since the purge of 1948 concert practices have crystallized, and they now reflect the main ideological decisions of the purge leaders. As far as contemporary Western music is concerned, it forms only a tiny fraction of the Soviet repertoire. Excluded are almost all Western European composers, with the exception of composers of satellite nations. American music is pretty much absent from the Soviet repertoire. I found only two pieces which were given performance in 1950, by a Soviet Symphony Orchestra in Leningrad—David Diamond's Rounds for Strings and a symphonic piece by Elie Siegmeister.

There are innumerable new names on the socialist-realist horizon of Soviet music, but the reader may be more immediately interested in the compilation of a partial *index prohibitorum* of the music of Prokofieff and Shostakovitch than in an abstract discussion of new works of composers whose names are unfamiliar to American ears.

Prokofieff

Accepted (not exhibiting formalist tendencies):
- Third Piano Concerto.
- Fifth Symphony.
- Third Piano Sonata.
- Seventh Piano Sonata.
- Classical Symphony.
- Song to Stalin.
- Alexander Nevsky.
- Cinderella.
- Romeo and Juliet.
- Peter and The Wolf. (with some misgivings)

Rejected: (as formalist-Western):
- Fourth and Sixth Symphonies.
- All the operas: The Fiery Angel, The Love for Three Oranges, The Player, War and Peace, The Life of a Real Person.
- Third, Fourth, and Eighth piano sonatas.
- Three ballets: Chout, Le Pas d'Acier, The Prodigal Son.
- Most of Prokofieff's music written before 1930 (including such famous piano pieces as Sarcasmes, Visions Fugitives, and Grandmother's Tales).

Shostakovich:

Accepted:
- First, Second and Fifth symphonies.
- Seventh (Leningrad) Symphony (accepted with a number of reservations pertaining to its newly discovered "formalistic naturalism"; was not performed in 1950).
- Eighth Symphony (accepted with reservations and rarely performed).
- All chamber music.
- A number of early short piano works.
- Music for two recent films: Michurin and The Young Guard.
- Oratorio: The Song of the Forests (Stalin prize of 1949).

Rejected:
- Fourth and Ninth symphonies.
- Both operas: The Nose and Lady Macbeth of Mzensk.
- Ballets: The Limpid Stream and The Golden Age.
- Various other shorter works of the early 1930s.

ONE new work by Shostakovich, his oratorio The Song of The Forests, deserves special consideration. It is his first major work written since the purge of 1948, and as such it incorporates all of the fatherly advice he has received since February, 1948, concerning his formalist deviationalism. It received the Stalin prize of 1949 and is now shown as a model of a socialist-realist composition.

The Song of The Forests is a propaganda piece about the reforestation of the south eastern regions of European Russia. It is written for two solo voices (bass and tenor), mixed chorus (representing "the people"), a chorus of boys' voices (representing Red Pioneers), and a symphony orchestra. The oratorio is divided into six parts, and each one of these six parts represents a phase of the great Stalin Plan to change the climate and the fertility of a huge region of Russia by reforestry. The plan, by the way, is a very old one; it was proposed by the Imperial Geographic Society as long ago as 1910 and was supposed to have commenced in 1914, but the first World War intervened. Now, of course—like everything else in the U.S.S.R.—it has "sprung out of the miraculously farsighted mind of the wise Stalin."

Even the puerility of this propaganda libretto, its corny rhymes, its blatant and obvious patriotic design, might have been made acceptable if the music were fresh and ingenious. Unfortunately,

(Continued on page 174)

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Covent Garden

(Continued from page 9)

a popular topic on which to address them for their soul's good.

IT is time to come to the men and women on whom the success, immediate and ultimate, of opera depends—the musicians: conductors, orchestra members, and singers. In what guise can Covent Garden put forth the results of its work over the last five years? First of all in terms of statistics. In the four years that ended with 1950 we produced 28 operas, with a company formed for the purpose from English singers and musicians, supplemented by a few guest artists from our own country and from outside, including valuable contributions from the United States. These 28 operas fall into the following national categories: English, 3 (Purcell, Britten, Bliss); German, 13 (Wagner, 8; Mozart, 2; Strauss, 2; Beethoven, 1); Italian, 8 (Verdi, 4; Puccini, 4); French, 2 (Carmen and Manon); Russian, 2 (Boris Godounoff and The Queen of Spades).

The productions of these operas have in all cases been studied afresh, largely because the company was itself new to the operas. The décors have been new except for ten operas that were mounted wholly or in part from the stock of scenery and wardrobe existing in the opera house.

When it is said above that "the Company was new to the operas," this bare statement covers an unprecedented task undertaken by the musical director, Karl Rankl. It was his job to produce a repertory that could work in with the ballet performances at first, later take over longer periods while the ballet was on tour, and themselves tour in England, and finally in the 1950-51 season have a sufficiently large repertoire to play opera six nights a week for sixteen weeks on end in London without exhausting the drawing capacity of the operas or the physical powers of the singers.

That the drawing capacities of the operas have not been impaired is shown by the returns to the date of writing this article (Dec. 1st, 1950). Average percentage of capacity:

1946—69 per cent; 1947—70 per cent; 1948—81 per cent; 1949—84 per cent; 1950—89 per cent.

That it has not impaired the physical powers of the singers cannot be shown statistically; even the English climate has not been able to raise the sickness rate normal to every company to any alarming degree.

IN 1946, we could not call upon any English opera singers, other than some in the Sadler's Wells Opera Company whose experience in first-class companies was by then at least fifteen years past. This meant that many of them had to be regretfully passed over in order to make a new company of younger singers. This was a hardship to many, and in some senses, a loss to the company, but the decision had to be made on grounds of principle. The result was that Mr. Rankl put on quite early in the first year of the company such works as Der Rosenkavalier, with an orchestra and a cast none of whose members had ever played them before. To produce Wagner's Ring was not within the unaided competence of the company. We were especially fortunate in the magnificent support of Kirsten Flagstad, who voluntarily learned Brünnhilde in Siegfried in English for single performances before the whole Ring was mounted.

At this point, the topic of English having come up, it is time to state that from the outset it was agreed that English was to be the language of the opera in London. There is little value in going over and over the battle ground of original versus translation; it has been heavily trodden by the opposing camps and is by now so miry with complaints, wisecracks, appeals, and parodies that one can hardly find a clean path to tread. There have been interesting results. The old international opera fans will not come to hear operas in English, although they will go to hear Austrians sing Mozart in Italian. Some of the new recruits to opera-going, who have graduated through recordings, feel that they would lose their way if the sounds heard on the stage did not correspond with the sounds on the wax. It has also been a self-denying ordinance, for we have felt obliged to insist that our guest artists learn their roles in our language, and it has not always been possible for them to accept those conditions. In emergencies we have had bilingual versions. For example, in Boris Godounoff, Boris Christoff used Russian in 1949 in the title role, and Ludwig Weber in 1950 used German, while everyone else sang in English. There have been some laughable episodes, as when two German guest artists sang in foreign languages, one in English and one in Italian. But the music has triumphed over everything, and it is for the music that our audience keeps coming. The principle of translation has been dropped for most of the Wagner operas. The whole Ring and Tristan and Isolde—and Parsifal in 1951—are given in the original German in order to obtain singers with the necessary experience, while we indoctrinate our own singers with the experience of singing alongside the old hands. Lohengrin and The Flying Dutchman are sung in English, however.

The cast of The Flying Dutchman reads as follows—with na-

(Continued on page 152)

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Operatic Warfare

(Continued from page 5)

sword by purely mechanical means, and not at all by deviltry, it may be a comfort to know. The blade is in two pieces, joined by a tongue and groove, which is covered by a short metal tube, attached to a tiny lever on the handle. At the crucial moment, Valentin presses this lever, raising the tube and freeing the loose half of the sword. Occasionally the Valentin is so vehement or the Mephistopheles so energetic that the broken-off piece lands in the orchestra pit. The musicians in the line of danger are always on guard at this point.

Don Carlo is also supplied with countless death-dealing devices by the armory department. Mr. Crispano spent hours polishing and refurbishing the beautiful small swords the men wear. Carlo's sword is a handsome duelling weapon, as is the sword with which Philip confronts his rebellious son in the auto-da-fè scene. They are not authentic Spanish weapons; they came from Germany, but they pass. Rolf Gerard, being a perfectionist, was not satisfied with these stock weapons, but finally agreed to their use because of the prohibitive cost of new ones.

Don Carlo also introduces a genuine harquebus, whose blast kills Rodrigo in Carlo's prison cell. A part of the Metropolitan's collection, the weapon was equipped with a flared muzzle to make it an authentic example of the period.

THERE is hardly a weaponless opera in the repertoire this year. There are guns in Fidelio, guns and swords in Manon Lescaut. Even in La Bohème, the guards at the Barrière de l'Enfer wear swords—wooden ones, to be sure, but swords. The fire shovel and tongs brandished by the mock duellists in the last act hardly count. La Traviata is free from weapons only because the duel between Alfredo and the Baron Douphol takes place offstage—and between the acts.

Duelling, a lost art in modern life, is practically that in opera. Few singers bother to study fencing, although there are some notable exceptions. French artists receive training in fencing as part of their professional preparation; and Raoul Jobin and Martial Singher are expert with the foils. American women seem to take more interest in it than men; Risë Stevens studied fencing intensively in Prague when she first sang in Der Rosenkavalier, which accounts for her expert routing of Baron Ochs and his four minions. Thomas Hayward's wound in Romeo et Juliette was caused not by his own inexperience but by his adversary's. The tenor belonged to the Heart of America Fencing Club (an amateur group in Kansas City), where he learned enough of the technique to offer tips to Jussi Bjoerling and Hugh Thompson here. Renato Cellini, of the Metropolitan's musical staff, used to be a good fencer but has given it up in recent years. "No one wants to study anymore," he says.

The verisimilitude of Metropolitan performances would be enhanced if more singers were to take up the graceful sport. The Broadway theatre is serious about fencing, Mr. Armistead told me. A famous teacher named Santielli works with the principals during the rehearsals of a production that calls for swordplay. The Metropolitan could use such an instructor.

CROSSED swords in Der Rosenkavalier, Tristan und Isolde, and Don Giovanni; murder in Pagliacci; hari-kiri in Madama Butterfly (with a special Japanese knife); serpent-slaying by bow and arrow in The Magic Flute; hunting by Erik, with flintlock and dagger, in Der Fliegende Holländer—all need trappings of violence.

Even the comedies draw on the weapons of the small props department. The tiny pistol that Almaviva pokes into the ribs of Don Basilio puts The Barber of Seville into Smitty's hands. This pistol, coveted by Edward Hauck, master mechanic, is kept on the fourth floor by Smitty.

"It's a little honey," says Eddie enthusiastically. "Any antique shop would give a pretty penny for it." A duelling piece of ebony, inlaid with silver, about five inches long, it is cunningly shaped to fit the hand. It was first used in Mignon, and is only a visual prop. In its active days it was fired by loading with powder, powdered cement, and a ball. The powder was ignited by a cap set under the firing pin.

Fledermaus seems to be untroubled by wars or lethal passions, and yet a knife figures in it. To be sure, it is an obvious fake, and Adele, who turns its handle to her breast in her acting scene in the last act, is obviously shamming. Handcuffs may not seem lethal, but they belong in the same department. Jack Gilford has not yet found iron bracelets that satisfy him; they are either too efficient or not efficient enough. If they slip off during his wild gesticulations, they may fly anywhere, and ruin an eye as well as a situation; if they become inadvertently locked, Frosch may be linked with Eisenstein longer than either they—or the librettist—would care for. Mr. Edson has worked at five pairs so far in an effort to meet the comedian's needs.

The opera house has not yet been guilty of violating the Sullivan Law, and every usable gun is covered by a permit. Guns used to be loaded with powder, but the city fire department objected. Now a blank shell is used, even though the noise may not be as loud. In towns where the fire laws do not permit the use of explosives onstage, the soldiers in Tosca merely goes through the motions of shooting at Mario, as revolvers are fired back stage. In New York, they are fired directly at the condemned man, fortunately with blank charges. The Tosca guns are special Springfield rifles. Guns are used far less frequently in opera than are cold steel weapons—obviously because so many opera plots are laid in periods when men commonly wore swords. Sometimes both guns and steel are needed. In Moussorgsky's Khovanchina, the Streltsy are required to carry both spears and guns.

"You see the supers around the prop room, trying out spears for size and weight," commented Mr. Edson. "Naturally, they always try to get one that isn't too heavy. Imagine their feelings when they had to carry a cumbersome gun on one shoulder and one of those grotesque, curved-bladed spears with the other hand. They were mighty unhappy, what with their weapons, their long, heavy-skirted coats, and their big hats."

IN WAGNER'S Ring operas the weapons are truly monumental. A Wagnerian hero needs the stamina of a dray horse. Hunding's metal shield, covered by fur and bound in leather, weighs about twenty pounds, Mr. Edson says. His spear, tufted with black fur, is no delicate wand. Pity poor Sieglinde, who has to take these weapons from her formidable husband and place them against the wall. Wotan also needs strength to carry his shield and spear, although they are not quite so ponderous as Hunding's. Most shields are painted wood. The eight Valkyries have lady-like spears, shorter and lighter than the men's. The giants in Das Rheingold are armed with stout, pointed poles; Donner has his stone hammer.

Siegfried flourishes a sword of considerable heft, which he forges from broken pieces of his father's sword, Nothung. These pieces, plunged into the forge, emerge as a whole blade, with bits of metal encrusted on the surface. These the hero hammers off (easily enough, since they are bits of painted wood), and the sword (polished beforehand by Mr. Crispano and kept carefully in two cloth bags, the hilt in one and the blade in the other), comes out shining. Downstairs in the armory there is an exact duplicate, for use if a Siegfried gets too free with the original.

"That one sure is fierce," said Mr. Edson of the current Siegfried, Set Svanholm. "When he breaks a spear, he shatters it." He pointed to the fragments of a shaft lying on Mr. Crispano's workbench. "He's supposed to break it into two pieces — we're prepared for that—but he gets excited, he says."

This specially prepared spear is a shaft sawed in two obliquely, with the cut lightly glued together and bound with paper painted the color of the wood. Wotan's weapon is thus no match for Nothung.

A visit to the prop rooms held me spellbound. Smitty's cubbyhole is lined with open, box-like compartments, each for a specific opera. A prop is said to be "with the show" when it is here. Otherwise, its repository is the fourth floor, one of the warehouses (40th Street or 129th Street), or, in the case of the weapons, the armory. We looked at swords — bell-handled, cross-handled, snake-handled. ("If it were a real duelling sword, the blade would have enough spring to curve all the way back," said Mr. Edson.) I drew from its scabbard Otello's evil-looking scimitar, with its curved blade and jewelled handle, and examined the beautiful workmanship on the small daggers used exclusively by bloody-minded females (Lucia and Carmen; Tosca's is a fruit knife). I suppressed a small shudder. Mr. Edson looked at me kindly.

"Just props," he repeated, with a deprecating wave of the hand. "All props."



Herbert Crispano gives Robert Merrill a sword for use in Don Carlo

Sedge Le Blanc

Convent Garden

(Continued from page 150)

tionalities added for this article.

The Dutchman .....
.....Josef Metternich (German)
Daland..Norman Fisher (Australian)
Senta.....Sylvia Walker (English)
Erik.Torstein Hannesson (Icelandic)
The Steersman.Edith Evans (Welsh)
Mary.....Jean Watson (Canadian)

The chorus of seventy was recruited by audition from all over England—especially from Wales. Their chorus master, Douglas Robinson, is from Yorkshire, where the big choirs sing, and he has forged a fine instrument. The orchestra of ninety has likewise been formed by audition. The staff of musical assistants and repetiteurs is under the general direction of Karl Rankl. Mr. Rankl came to this country from the German theatre in Prague when it was no longer possible to look forward to any livable future there, on a general invitation from the British Broadcasting Company.

It was four years before this general invitation to Mr. Rankl particularized itself into wartime engagements, mostly with the London Philharmonic, and it was eight years before the directors of the Covent Garden Opera House invited him to be their first conductor. He had everything to make, and the 28 operas now in the repertoire are his work, built from the ground up. No man in such a position lacks attackers. Those who have learned from him and with him are in a better position to estimate whether he had "got what it takes" than the outside critics, who openly admitted that they, like Dr. Johnson, "did not care to know" how an opera company was built up. All they wanted was an opera "like Mother used to make," in other words what they had seen, mostly at festivals, up and down Europe in the years before World War II or in some cases World War I. Other factors have affected the critics besides ignorance and prejudice: Their space has been ruthlessly cut by the paper shortage, and in the few sentences to which the sub-editor often reduces their contributions it seems more pointed and more "critical" to find fault rather than to give praise where it is due.

SO far this article has only touched on the audible opera. The visible spectacle has had to be created despite difficulties no less than those on the musical side, because of our lack of experience in designing for opera. It was felt that the old style of patient verisimilitude in backcloths and flats had gone forever once the Russian ballet had shown us the way to fantasy in design. The new way is more attractive to the operatic designer, since it is in his interest for grouping to have as many variations of level as his stage will allow, as many practicable balconies, terraces, and so on as his production manager can handle on the stage, whereas the ballet designer must provide as large a flat area as possible for the disposition of the dancers. For ballet, illusions must be created largely with flats, cutcloths, drop scenes, etc., which, not being substantial, can be "flown." For opera the same illusions are likely to be extremely solid, heavy to handle, and bulky to store. The 28 operas listed in the repertoire have had ten productions out of stock, and have employed fifteen designers, three of whom designed two operas apiece. The painting of the scenery and the making of all properties is done by the production department of the opera house on the full-time work for opera and ballet necessities. The wardrobe puts out to contract only the tailored items and the shoes and tights. All the dresses for opera and ballet are made and maintained by the permanent wardrobe staff.

Stage directors (or producers, as we call them in England) have also to gain their experience, and have been given opportunities. We have had the assistance of four German directors, who have produced six separate operas and the Ring, and ten English directors, who have produced eighteen operas. Like the conductors they have come in for many blows from critics and operagoers who prefer the conventions to which they have become accustomed. It is true that some of the producers certainly offered hostages to fortune. In the case of Salome, the joint efforts of Peter Brook and Salvador Dali produced a veritable cascade of woe and lamentations, abuse and sarcasm, and in the end contained all the elements necessary to a cause célèbre. Some aesthetic features were undoubtedly debatable, such as whether Strauss's realism or Wilde's fantasy should be followed. But some criticisms were neither warranted nor true, for instance, "no one could sing in a hat like that." Others beat the air with general disapproval of Brook because he was a young man—a disability time is curing—and Dali because he was a surrealist, which was not manifest in his scenic plan.

THE finance of opera in England merits some consideration, especially for readers in the United States. The two main opera houses in England, Covent Garden and Sadler's Wells, draw annually from state funds the sums of £145,000 and £50,000 respectively. Sadler's Wells has some other relatively unimportant sources of income, but there are no private subscribers or guarantors to augment the fixed annual grant that an unsympathetic House of Commons could withdraw on a vote, even if a sympathetic Chancellor of the Exchequer included it in his budget. In addition to these companies, which give opera in London and the provinces for an average of ten months out of the year, there is one other permanent company, the Carl Rosa Opera Company, founded in 1875 and still running on its own resources without state aid, touring mainly to smaller towns with a small orchestra and productions that a guidebook would call "unpretentious." Their contribution in taking opera to the smaller towns has been of immense value, as is gradually becoming apparent as the new audience rolls in for opera on a larger scale. The famous Glyndebourne Opera Company needs but little explanation. It was founded as an adjunct to the private country house of John Christie, and represents an honest attempt to secure perfection on a small scale for a limited audience. Mr. Christie has definite and highly individual views on what should be done for opera in England, but his views are not in accord with what most people consider practicable. Glyndebourne is about an hour's train journey from London. It is necessary to leave London about four o'clock in the afternoon to get to a performance there. This fact, combined with the necessarily high admission price, restricts the audience to what are known as the leisure classes. There is also the English Opera Group, whose presiding genius is Benjamin Britten. This group keeps together for various special performances in festivals in England, especially at Aldeburgh, and for trips abroad for the benefit of Britten's music and his own circle of musicians. For this special activity the company receives a small grant.

IT can easily be seen that the English conditions in opera represent a very different state of affairs from that of any European country. There are not the same opportunities for opera singers to live by opera alone; to make the maximum living they have to be allowed considerable freedom in their contracts, a circumstance that makes last-minute substitutions difficult in case of illness or absence. In Europe one can telephone to a neighboring opera house and obtain an adequate substitute immediately. This isolation of Europe is a factor that enters vividly into English calculations—less so now that air services are so frequent. However, one gets to rely on them until a characteristic turn of our climate calls a halt to all air services for two or three days, and the margin of safety narrows perilously.

The government grant makes it just possible to pay running costs of the two companies at Covent Garden, the ballet and the opera, but it is hard to cope with rising capital costs of productions. In calculating running costs one must remember that union wage-scales apply to all orchestral musicians, chorus members, stage workers of all kinds—and to the money capacity of the house, which has changed very little. It is the policy of the directors to use the government grant to fill the gap between rising costs and an income deliberately kept stationary, rather than to increase the outlay on scenery and the various ancillaries of opera. As each production is completed it is written down in the accounts to a nominal value of one pound, which is sound finance but makes the accounts look strangely unbalanced. Gradually the need for annual new productions will diminish, and the use of the old ones will gradually pay off the capital sum invested in them.

IN comparison with opera-house deficits in other countries, £145,000 is not too large a figure, but for a first venture in this country in support by government it seems enormous. It is therefore a major policy consideration for the directors to satisfy the government that the people at large want operas and are prepared to pay their share in ticket prices as well as carry the small tax burden that the Arts Council budget represents, rather than to satisfy the music journalists that enough attention is paid to forgotten masterpieces of opera or that our standard of attention to details has not fallen while we pursue an objective with which they do not desire to be sympathetic.

Business management and reasonable economics are essential, and these are always distasteful to artistic minds, which see extravagances in any production that they do not support and meanness in any economy that in their view lessens the chances of perfection. David Webster, the general administrator of Covent Garden, having been in a responsible position as a business man, and being successful in keeping within estimates, is therefore the obvious target for journalists whose sense of responsibility is not high in proportion to the publicity they command. Gerald Abraham, writing in the *Saturday Review*, has made assumptions which should not go uncorrected for American readers, who might otherwise assume that he was, as a professor, an authority on opera production and possibly familiar at first-hand with his subject. Other critics, in our own country, have made violent attacks on the artistic policy and management of the opera. If there has been any change at all it has been that we have lost the old audience, which followed fashionable trends, but are in process of finding a new audience so heretical that it does not believe all it reads.

To make a brief summing up: The old patrons have disappeared and the state has taken their place. There is no ministry of fine arts, but a chartered council administering a government grant without insisting on detailed supervision. The directors of the opera have no private financial concern in its success, but as public men they know how to administer public money. The public, as taxpayers, needs some reassurance that money spent on amenities is money well spent. The administrators of the opera and their technical staffs find their reward in the increasing support for opera from the general public. That mistakes and misjudgments, errors and omissions, have been made is acknowledged without reserve and with contrition by the administrators; but they would be glad to welcome a similar confession from their opposing journalists—if of course it is possible for prelates to divest themselves of infallibility.

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Cavalleria and Pagliacci

(Continued from page 33)

that had been employed until then. There were other small defects, of which perhaps the only one worth mentioning is the notion of having Alfio sing his teamster's song from a cart drawn by a placid little donkey. Since the song describes the eager pawing of strong, spirited horses, it seemed aside from the point to have him address it to a meek creature which would make an adorable pet for the children. But the over-all force and continuity of Mr. Busch's staging was not dissipated by a few *gaffes;* the important thing was the absorbing line and clarity with which his whole intelligent conception revitalized a shopworn piece.

AS Santuzza, Miss Milanov sang movingly, though some of the spontaneity her singing used to have was understandably missing in what amounted to a second debut, and in an unfamiliar production. Her characterization was believable, and she responded well and effectively to Mr. Busch's prescriptions. Mr. Tucker surpassed himself as Turiddu, acting with a freedom and personal conviction he had never shown before except in his comic part in Fledermaus, and singing with a lavish, superb outpouring of highly emotionalized, vigorously accented tone. Miss Lipton's Lola was ideal in voice and appearance; by underplaying her brief interruption of the colloquy between Turiddu and Santuzza she gave it double strength, making Lola's light-headedness stand out in sharp contrast to Santuzza's passionate vehemence. Mr. Harvuot was a pale Alfio, stiff and colorless in action and unimpressive in vocal delivery. The triangle of the plot was insufficiently defined with so nebulous a third point. Miss Madeira sang with more spirit and meaning than most Mamma Lucias do, but her youthful makeup implied that she must have been a child bride if Mr. Tucker was her son.

Mr. Erede's conducting was not one of the assets of the performance. The music of Cavalleria Rusticana is at white heat most of the time, and its innate qualities are not precipitated by a conductor who treats it as if it were an instrumental concerto by Vivaldi. There was little pulsation, little impetuosity, no mounting of surging climaxes in Mr. Erede's cautious reading. Nor was there much precision, for his habit in metrically flexible passages of not bringing down his baton until the singer had already sung the note kept the accompaniment irritatingly behind the vocal part. Although there is no absolute right and wrong in Cavalleria tempos, he often paced the music in a fashion that kept even such impressive artists as Miss Milanov and Mr. Tucker from the full impulsiveness of expression they might otherwise have attained.

IN his iconoclastic staging of Pagliacci, Mr. Leavitt threw not only tradition but, I am afraid, logical reasoning to the four winds. In what amounted to a typical Lemonade Opera production transferred to the stage of the Metropolitan but not successfully translated into an idiom that was coherent in the larger house, he and Mr. Armistead dispensed entirely with the usual naturalistic means of representation. For them they substituted a variety of devices borrowed from German expressionism of the 1920's, the Chinese theatre, and, above all else, what passes nowadays for commedia dell'arte. That these elements were poorly amalgamated was only a symptom of a misconception of the nature of Pagliacci so fundamental as to preclude the successful communication of its spirit and content.

Nobody could accuse Mr. Leavitt or Mr. Armistead of a lack of ideas. If Cavalleria Rusticana was overembellished by inventive details of stagecraft, Pagliacci was smothered by them. The setting was dominated by a flat, square platform. Behind it was the bare cyclorama, relieved only by a low, brown, poorly painted border of a conventionalized landscape at the bottom, and by a large gray panel at upstage left, on which a leafless (perhaps dead) tree was painted in the style of a Japanese print. At the sides, considerable expanses of bare floor separated the platform from the brick-red ruins of what appeared to be the façades and chimneys of bombed-out buildings. Death and destruction were everywhere evident, and not a suggestion of cheerfulness lightened the grimness. Elektra would have found these surroundings too depressing to endure.

This bleak milieu was not immediately revealed at the outset of the opera. When the prelude began, the front curtain went up, uncovering a dirtily streaked expanse of white evidently intended to simulate the curtain of the little theater — a device that would have been acceptable enough if a real little theater had been in evidence later on, with an exact replica of the curtain in miniature; but no such sweet reasonableness prevailed. When the prelude reached the point at which Tonio usually steps before the curtain to begin the prologue, a couple of ballet boys appeared instead, and made gestures that caused it to roll up out of the way. Mr. Warren was discovered, in an extremely frothy hat, on the platform, picked out by a strong overhead light that left the rest of the stage in deep shadow. This unorthodox treatment of the prologue, far from being an impediment to Mr. Warren's delivery, was an asset to it, for it made the song a compelling preface to the action rather than a mere vocal showpiece, and Mr. Warren sang it with magnificent aplomb.

BUT Mr. Leavitt forthwith paid no attention to the text of the prologue, which stipulates that the play is not an artifice but "uno squarcio di vita"—a slice of life—in other words a wholly naturalistic representation of common living. The stage lights went up on an abstract arrangement of the chorus of villagers, ranged in formal tiers, like a disguised choral society, on various levels of the red ruins at the sides. Behind them the cyclorama was suffused with a lurid yellow light, which may have been intended to suggest that the gay arrival of the players had bloody forebodings.

For a brief moment, good cheer prevailed as Canio came in, like a comic circus giant, standing on the shoulders of an invisible second man. But the mood quickly passed, and even some half-hearted doings with a maypole later on failed to give the impression that the visit of the *pagliacci* was a gala event in the lives of the remote Calabrian villagers.

It would be misleading to give the impression that none of the subsequent action was conceived in a manner that projected its meaning satisfactorily. But throughout the first act the successive incidents were handled so self-consciously and with such a restless determination to make the most of the platform — onto which Nedda was ceaselessly clambering — that the various contrivances of placement and movement tended to cancel one another out. It was not necessary to have the principals do so much milling about in order to tell their story clearly. Miss Rigal deserved the sympathy of the audience in the Bird Song, for in a piece that is already hard enough to sing without any opportunity to warm up for it, she was required to dash about the stage, running up and down a flight of steps outside the ruins and using breath that would have been more valuable to her as a support for her tone production. It was small wonder that she was not at her best in the song; she was scarcely allowed enough repose to glance at the birds that are supposed to hold her spellbound. Here again, Mr. Leavitt did not seem to have read the text.

Instead of lavishing his attention on visual stylizations and complications, Mr. Leavitt might have done better to try to solve more of the simple problems of the action, such as providing some reason for the presence of the whip when Nedda picks it up to give Tonio a lashing, or devising a way of making Canio's failure to catch or even recognize Silvio have some slight air of probability, instead of leaving Silvio in full view in a glare of light for an extended period and finally sending him off into what looked more like a fireplace than a backpath to the town.

THE closing scene of the act, Canio's soliloquy Vesti la giubba, was, however, effectively staged. Trading places with Tonio, who had sung his prologue on stage, Mr. Vinay moved out before the production curtain, which conveniently fell in order to provide a background for the aria. At the finish of the instrumental postlude, he went behind the curtain as though he were entering the little theatre. The performance then continued without an intermission break on into the instrumental intermezzo and the second act, a procedure not indicated by the composer, but one that in better circumstances might heighten the impact of the drama by making it a single continuity.

The fore-curtain rose to reveal two ballet boys holding up a smaller curtain of similar shape and color in front of the roofless platform; it was disturbing to see them drop it to the floor, fold it up, and take it away, since the larger counterpart out front had been raised up into the flies. The action of the little play was most skillfully mapped out, however; here, working with a stage space much like that of Lemonade Opera in dimension and with materials that submitted naturally to artificial treatment, the best qualities of Mr. Leavitt's work in the past were again in evidence. Because it was restricted to the platform, the climactic development of the play achieved a directness and force most of the first act had lacked. But Canio's stabbing of

(Continued on page 156)



Sedge LeBlang

Zinka Milanov as Santuzza and Richard Tucker as Turiddu in the recent Metropolitan revival of Mascagni's Cavalleria Rusticana

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Cavalleria and Pagliacci

(Continued from page 154)

Nedda and Silvio lost reality at the last instant through the Hollywoodish effect of having Canio rush down front and thrust his head through the paper covering of an imitation bass drum that had been carried conspicuously across the stage at his entrance in the first act. The final line, La commedia è finita, was allotted to Tonio rather than Canio, which made little difference since Mr. Warren delivered it superbly.

AT THIS point I must emphasize the fact that I am not an advocate of *status quo* in operatic production at the Metropolitan, and I am happy to grant Mr. Leavitt and Mr. Armistead all possible praise for their endeavor to find a fresh approach to a shopworn opera. But Mr. Leavitt's direction was careless, not to say uninformed, in its failure, in more places than I can specify here, to discover what the characters are really saying and thinking; some of the key lines were ignored, and others—like Silvio's protestation that Nedda does not love him —were turned upside down. Heretofore Mr. Leavitt's staging has always concerned works that were given in English, where any significant violation of the sense of the libretto would have been immediately obvious to anybody. The fact that Pagliacci was given in Italian, which only a fraction of the audience understands, did not give him carte blanche to change or overlook the implications of the lines.

Far more important, however, was his refusal to concede the importance of the local setting of the opera. Pagliacci is a schoolbook example of operatic realism, and it only makes sense when it is so recognized. Like every other realistic—or naturalistic — drama, it attempts to make a universal point by demonstrating how the universal is implicit in the specific. This is what Tonio means when, in the prologue, he promises a "slice of life," a drama that will show us that these strolling players are real men and women, suffering real emotions. By eliminating its local background, Mr. Leavitt maintained that it could be understood as a universal story from the outset, and he left the performance nothing to accomplish except the filling out of a plan he had imposed upon the plot.

The conceit of presenting Pagliacci as a commedia dell' arte piece, moreover, is a red herring. By artificializing their dress and equipping them with mincing manners and an entourage of ballet members he has lifted the characters out of Leoncavallo's story and put them in one of his own invention. Leoncavallo sought to show that very simple people, who never heard of commedia dell' arte, touring the boot of Italy with their crude, slapstick little stage production, were subject to great passions; the work is a summation of the whole meaning of realistic as opposed to poetic drama. Mr. Leavitt tried to move Pagliacci into another genre altogether, and to demonstrate that it is a poetic drama, which it is not. In order to achieve his end, he in effect rewrote Leoncavallo's libretto, providing it not only with connotations that are not germane to it, but with an outward form that flouts and tends to obliterate Leoncavallo's own dramaturgy. Such a procedure works in a little theatre group like Lemonade Opera, where all kinds of contrivances are necessary to bring pieces conceived in other styles within the limitations of a tiny and inadequately equipped stage. But the Metropolitan has room and equipment for a production of Pagliacci that undertakes to reveal fully what Leoncavallo meant the opera to be; and in his new habitat Mr. Leavitt is not entitled to rewrite the classics to suit his convenience.

Since they were asked to present the music in a context that seemed strange to them and foreign to the purposes of the opera as they and everyone else had known it, the singers were naturally not at ease in the premiere of this rewritten Pagliacci. Miss Rigal probed a good distance below the surface in her characterization of Nedda, but she did not sing very steadily. Mr. Guarrera was a personable Silvio, but his performance seemed to require a considerable amount of conscious application. Mr. Vinay's singing had some impact, but his rough-and-ready manner of vocalizing did not successfully realize the melodic line and accentuations of the score. In his second-act serenade, Thomas Hayward sang delightfully. Mr. Warren, alone among the principals, stood firm in his foreknowledge of the points he personally wanted to make, and his was the only individual performance that carried adequate weight. Matters were not helped by Mr. Erede's want of temperamental affinity with music of this kind.

Das Rheingold

(Continued from page 21)

taking on the nasal quality it has assumed since his debut here when he finds the upper range taxing, but this did not impair the nobility and persuasiveness of his singing. Mr. Hotter is as fine a musician as he is an actor. Every phrase of his part was firmly knit into the whole. He sang the final pages of his role superbly, with ringing sonority.

Mr. Svanholm's Loge was a penetrating psychological study, and not the flibbertigibbet that Loge becomes in the hands of less-gifted Wagnerian interpreters. This was a brilliant, malicious, wholly believable character. Mr. Svanholm sang the virtuosic part very skillfully. His movement was also good, but in view of his aggressively colorful costume and wig, he could have toned it down to advantage. Apart from a few posey episodes, his acting was as expressive as his vocalism.

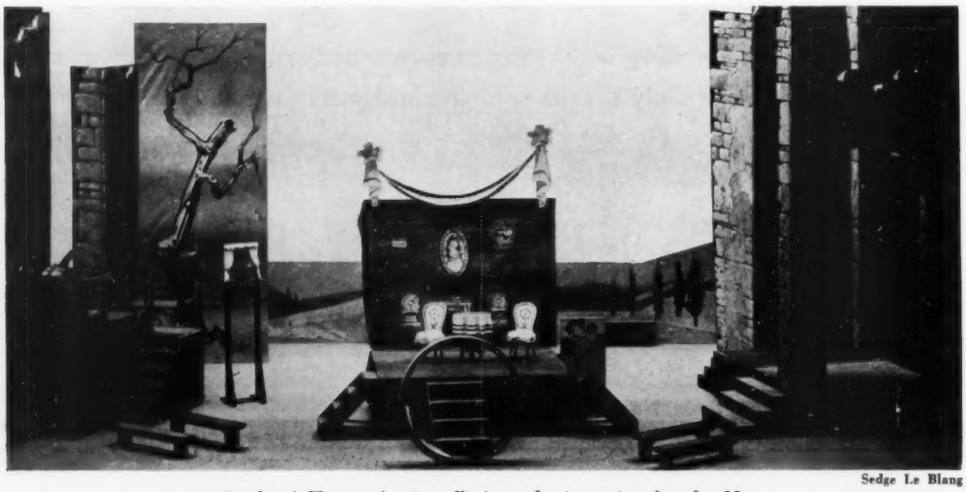
Gerhard Pechner's diction remains a model for every other German singer in the company. Every word of his part was distinct without interfering with his singing. His Alberich was singularly vivid both in plastique and in musical emphasis. He seemed to spit venom as he pronounced the curse on the ring.

The Metropolitan can also boast of its new Rhine Maidens. Instead of emitting the wobbly, unpleasant sounds those ladies have vouchsafed at many a performance in other days, Miss Berger, Miss Amara, and Herta Glaz, as Flosshilde, sang with lovely tone and impeccable ensemble. Since their trios vie with those of Götterdämmerung and Strauss's Ariadne auf Naxos as the most elaborate and beautiful of their kind in all opera, it was a pleasure to hear them performed with such loving care.

Margaret Harshaw, as Fricka, sang with fresh tone and plentiful vitality. She did not, however, reveal a complete dramatic understanding of the role. Her movement lacked the stateliness that Mr. Hotter was so careful to preserve, even in emotionally vehement scenes. Jean Madeira stepped into the role of Erda with praiseworthy readiness. Neither her voice nor her personality were well suited to that august and awesome character, but she sang accurately and intelligently. Erda's elevator began to descend somewhat jerkily several measures before her final phrase, but it was stopped in time. Miss Madeira kept her presence of mind like a veteran. As Freia, Jarmila Novotna looked enchantingly fresh and lovely, so much so that it would be ungallant to carp at her tone in certain high passages.

Brian Sullivan brought youth of figure and voice to the role of Froh. Both he and Osie Hawkins, as Donner, were a bit too informal in their movement and manner, even for junior gods, but they performed with spirit. Mr. Klein was an excellent Mime. The thickness of his tone quality seldom clouded the clarity of his diction. Mr. Ernster was a properly sullen and lumbering Fafner. But as Fasolt Mr. Hines was too limber of limb and too cheery of voice. Both of the giants should be coached more carefully about how to handle lumps of gold, and Fafner should not shove Fasolt's body into the wings in a manner quite so reminiscent of a street-cleaner.

The deficiencies of Lee Simonson's scenery and of Mary Percy Schenck's costumes have been lamented before in these columns, and there is no need to repeat them. The important fact is that this performance, as a whole, was fresh, well studied, and musically inspired, especially in the orchestra.



Sedge Le Blang

A sketch of Horace Armistead's iconoclastic setting for the Metropolitan Opera revival of Pagliacci, as it appears in the second act

XUM

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The New American Organ

(Continued from page 24)

mutation or mixture stops.

During the nineteenth century, musicians began to object to the presence of mutations and mixture stops in organs, on the ground that they produced unbearable dissonances. For this reason, these stops were eliminated increasingly from the specifications of new organs. The romantic organ soon became an instrument composed chiefly of unison (eight-foot) stops. In an effort to overcome the inadequacy of solitary unison stops, the pipes were subjected to high wind-pressures that produced forced, overblown tones that were loud and thick instead of bright and clear.

The pedal division in the German baroque organ was equal in importance to the manual divisions. Its resources included mixtures and high-pitched stops in addition to sixteen- and 32-foot stops. Solo melodies could be played on it as readily as on any of the manual divisions. It was large enough and flexible enough to be used compatibly with any of the manual divisions played singly or in combination. In the romantic organ, the pedal deteriorated until it contained, very often, nothing more than one or two sluggish and booming sixteen-foot stops, to which the manual divisions had to be coupled if higher pitches were desired.

Variation in dynamics on the baroque organ was limited to contrast. The manuals of the baroque organ differed generally in volume as well as in the character of the tones they produced, and the organist could effect changes in dynamics by playing first on one manual and then on another. Bach, as well as his contemporaries and predecessors, made good and frequent use of the echo and antiphonal possibilities suggested by such differences in volume and quality.

IT WOULD be possible to enumerate more detailed differences between the baroque organ and the romantic organ, but enough have been mentioned to suggest the vast dissimilarity of the two, and to indicate the extent of the task of reform and restoration that was undertaken in the early 1930s.

It was realized at the outset that the mere reproduction of the baroque organ would not produce an instrument suited to the needs of the twentieth century. While the amount of significant music composed for the organ since the time of Bach is negligible in comparison to that written for orchestra or piano, there is a small repertory of respectable romantic music and a growing one of contemporary music for organ. Much of this music has been composed for organs that include romantic components. Chief among these components is the enclosure of pipes under expression — that is, locating a group of stops in a box, one side of which is equipped with shutters that may be opened and closed by the organist to make crescendos and diminuendos.

The swell-box, as this device is called, was invented early in the eighteenth century, but it received no serious attention until the nineteenth century. Although it provides a crude and unnatural means of achieving changes in dynamics, and although it is frequently misused and grossly overused, the swell-box can produce effective results when it is operated correctly and judiciously. The problem confronting the purists was to find a means of retaining it without sacrificing the character of the baroque organ.

They solved the problem rather happily by creating a hybrid instrument that combined a complete unenclosed two-manual-and-pedal, baroque-type organ, with one or more divisions of pipes under expression, to meet the needs of romantic and modern music. In the swell division, which is the principal (and often the only) enclosed division, are put a complete chorus of foundation stops, at least one stop of string quality with a companion celeste, and a group of reed stops suitable for use either together as a chorus or separately as solo stops. The string and reed stops often represent romantic tonal textures rather than baroque ones, and this division usually operates on a somewhat higher wind pressure than the baroque component of the hybrid instrument. Two factors make the higher wind pressure desirable: The resistance offered by the enclosure to the free passage of sound is offset by an increase in the power that generates the tones; and the tonal characteristics of romantic organ stops usually depend on higher wind pressures than those advantageous to the purity and intimacy of baroque tone.

This hybrid instrument has become the basic pattern for the finest organs in the United States today. Additions to it in the number of unenclosed or enclosed divisions can be made without damaging the basic structure, but its total number of separate divisions cannot fall below four without compromising either its baroque purity on the one hand or its romantic flexibility on the other.

SEVERAL organs have been built that, in their specifications and stop nomenclature, appear to follow the baroque traditions. That they differ little in sound from romantic organs is due to the fact that their builders either do not understand or are not interested in the details of pipe construction and voicing, and the regulation of wind pressures that derive from the organs of the baroque era.

In the United States, most of the finest contemporary organs that employ a combination of baroque and romantic components have been built under the direction of two men—Donald Harrison, working in Boston, and Walter Holtkamp, in Cleveland. These organ-builders have been leaders in the American reform movement since its inception. They have studied baroque organs zealously and minutely, and their achievements give eloquent testimony of the lessons they have learned. Working separately, but toward the common goal of developing a truly contemporary instrument based on baroque principles, they have built organs that are similar in regard to the predominance of unenclosed pipes, the prominence given to mutations and mixtures, low wind-pressures, complete and independent pedal divisions, and clear-cut distinctions between the functions of the manual divisions. Beyond these similarities, however, there are differences that reflect the particular influences each man has accepted.

Mr. Harrison has followed the examples set by the organs of Gottfried Silbermann, an eighteenth-century builder in southern Germany, in that his voicing of mixtures produces an ensemble tone that is somewhat bland. Mr. Holtkamp's voicing reflects a northern German influence, in that his mixtures are more rugged. Whereas Mr. Holtkamp seems to prefer to follow the German tradition as closely as he can, Mr. Harrison combines German and French influences in his instruments. The French influence is reflected in the attention given to reed stops in Harrison organs. While these stops were by no means foreign to German baroque organs, they were used more extensively in French organs. Several of Mr. Harrison's larger organs contain independent bombarde divisions that derive directly from French baroque instruments. A Harrison bombarde consists of a chorus of reed stops at sixteen, eight, and four-foot pitches, usually reinforced by at least one mixture. It is a division of fiery brilliance, which, at its best, caps the full ensemble of the other divisions of the organ without obliterating it as the very high pressure tubas on romantic organs did.



The Syracuse University organ, built by Walter Holtkamp, one of the leaders in the reform of organ construction

AMONG Mr. Harrison's representative instruments are those in the Salt Lake City Tabernacle; in St. Paul's Chapel, Columbia University, New York; and in Symphony Hall, in Boston. He supervised the restoration of the old Boston Music Hall organ, now located in Methuen, Mass., and he built the baroque reproduction in the Busch-Reisinger Museum (formerly known as the Germanic Museum) at Harvard University. The museum instrument, built in 1937, is the one used by E. Power Biggs for most of his Sunday morning radio recitals.

Mr. Holtkamp has included rückpositivs in many of the organs he has built. Positiv is the name of the lighter and higher-pitched baroque division included in our contemporary instruments. Centuries ago the name rückpositiv was applied to a similar division when its pipes were located on the gallery rail in back of the organist, rather than in the rear of the gallery with the other pipes of the organ. This position was advantageous to the deli-

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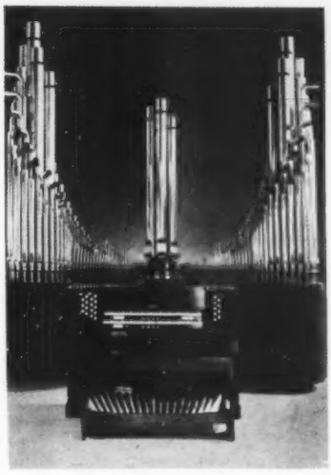
The New American Organ

(Continued from page 158)

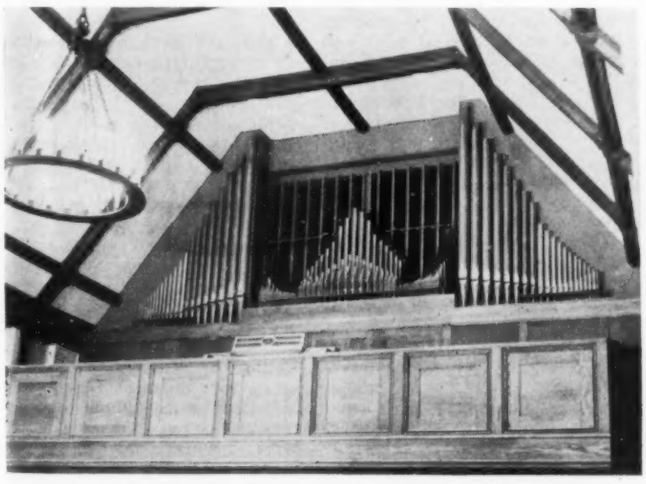
cately-voiced pipes of the positiv, for it put them where they could be heard clearly and easily. Mr. Holtkamp was the first American builder to install a rückpositiv, and he has continued to use it wherever possible. Mr. Harrison has recently placed a rückpositiv in St. Paul's Chapel of Trinity Parish in New York, and one will be incorporated in the organ being constructed for the Episcopal cathedral in Boston. Representative examples of Mr. Holtkamp's work are to be found in several Cleveland churches, in the Cleveland Museum of Art, at Oberlin College, and at Syracuse University. He will soon install a large instrument at Yale University.

The work of another organ builder, Herman Schlicker, of Buffalo, has come into prominence within the past year through recordings made by Robert Noehren on the organ in Kenmore Presbyterian Church, in Buffalo. According to Mr. Schlicker and Mr. Noehren, the pipe scales and voicings of this instrument are patterned after those of Arp Schnitger, a northern German builder whose work Bach admired. Its tone, while full and brilliant, is considerably softer and milder than that produced by either Mr. Harrison's or Mr. Holtkamp's instruments. It suggests that the full ensemble of an organ need not necessarily be loud to be rich and brilliant. This is a stimulating suggestion; possibly the least satisfying characteristic of our contemporary instruments is that they still tend toward loudness. Mr. Schlicker has just completed instruments in Sandusky, Ohio, and in Hastings, N. Y., and he is at work on another, which will be installed in Flint, Michigan. Not until these and other instruments from his factory have become familiar to organists and builders will it be possible to predict the effect of his work on American organ construction generally.

The pictures accompanying this article reveal that the outward aspects of organs have also changed for the better. It is now realized that the concealment of organ pipes behind screens and grillwork not only detracts from their tonal effectiveness but also ignores the value of their decorative qualities. Smaller organs of modern design, of course, have limited tonal resources, but they are excellent practice instruments, and they follow baroque traditions in most respects.



An Aeolian-Skinner practice organ owned by the New England Conservatory of Music.



An organ recently constructed along baroque lines by Herman Schlicker and installed at Hastings-on-Hudson, N. Y.

Violins Old and New

(Continued from page 34)

IS age the answer? Are old violins better simply because they are older? The existence of many old instruments whose tone is inferior to that of a good new violin proves that age alone is not the answer. But if a violin were made today of the identical material and varnish and model of a Stradivari, would we have to wait a few hundred years to have it sound the same? The average layman would probably answer "Yes." Many a maker of new instruments has seized on this most perfect of all alibis to explain the tonal deficiencies of his latest creation, and by doing so has no doubt reinforced this popular myth. That a certain amount of aging of the wood and a certain amount of playing of the instrument is necessary to bring it to its peak in performance is fairly obvious, but most experts would agree that this factor alone is not the answer to the problem. There are in existence extraordinarily precise copies of the work of Amati, particularly, and of other great Italian makers that themselves are two hundred or more years old, and a comparison of their tone with an original gives a more convincing answer than any theoretical one.

It is not necessary to look far for the reason. It lies in the fact that wood, being a variable medium, must be treated in a variable manner. Although the violin became standardized many years ago, the variables in its construction that bear on its tone quality are almost infinite. It can vary slightly, for instance, in design. The arching of the top and back can vary, not only in heights but in form, and consequently in strength. The thickness of the top and back, or plates, as they are often called, is deliberately varied by every maker, and the very slightest variation at any one point produces a difference in tone. There are many other possible points of variation, such as the position and shape of the soundholes and the height and thickness of the ribs. It is difficult to obtain knowledge of which variation or which combination of variations produces any given result in tone. The differences in the results may be subtle and hard to analyze, yet they are most important to the player for whom the instrument has been created.

FURTHER light may be shed on the subject by a brief review of the history of the violin, or at least of those features that are pertinent to this inquiry. About four hundred years ago, Andrea Amati, of Cremona, built the instruments that were, as far as we know today, the first true violins ever made. Similar instruments by any previous maker would seem strange and probably unusable to a modern player. But the violins of Andrea Amati were so perfectly conceived that the few examples remaining today are welcomed by every player because of their superior quality. An Amati violin ordered by Charles IX of France in 1565 is regularly used by Arved

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of a violin are not uncommon. They consist mainly of spruce for the top and maple for the back and sides. However, infinite varieties of these woods are available to the maker, and he must know, either from his own experience or from tradition, just which type of maple or spruce to select. It seems likely that the very woods that were used in the violins of Stradivari can be found today; quite possibly they are actually used occasionally in modern instruments. Cremona, Stradivari's home, is situated on the Po River in the north of Italy, at some distance from the source of supply of most of the wood Stradivari and his famous contemporaries used. They probably obtained their maple from the eastern side of the Adriatic and their spruce from the southern slopes of the Alps. But it is important to note that wood is a highly variable medium, and that two pieces of wood cut from the same tree will not produce the same characteristics of tone. Even the wood on one side of the back of a violin may be different enough from the wood a few inches away to cause the maker to use some variation in construction in order to offset the difference. Judgment in the use of the materials is therefore more important than the choice of the materials themselves.

The only other important material used in the construction of a violin is the varnish. Here there is some possibility of a secret process, or at least of a lost art. Despite many claims to the contrary, the fabled varnish of Cremona has never been reproduced in modern times, and a connoisseur of violins can distinguish without hesitation between that varnish and any modern imitation of it. Whether or not a visually exact reproduction of this varnish can be made, however, a varnish is probably being made today that can perform the same function of affecting the vibration of the plates of a violin as the fine Cremonese varnishes did.

Many violins made in countries other than Italy, and even in Italy after the first part of the eighteenth century, proved to be instruments of inferior quality because of coatings of inferior varnish. Until the remote day when accurate scientific instruments are available to measure the differences of tone in violins, the complete truth about the effect of varnish on the tone of an instrument cannot be discovered.

Assuming that a violinmaker today has the material and has the varnish, can he not put together an instrument equal to a Stradivari? Certainly a skillful cabinet maker could reproduce to the thousandth of an inch every dimension of such an instrument. Yet efforts have been made by men of great skill who have never attained their goal.

Opera for the People

(Continued from page 17)

things before you. But don't worry about it and have patience. In two or three years a new Metropolitan Opera House will be built, answering all needs." But 42 years later, when Edward Johnson turned the directorship over to Rudolf Bing, the building was still the same, and the sets for most of the standard operas had passed their silver anniversary.

IN 1944, a committee of the board of directors under Allen Wardwell drew up recommendations outlining a long-range plan for the Metropolitan's future. "New works, new settings, and restudy of old works to a far greater degree than we have been able to afford will be necessary if, over the coming years, we are to maintain our outstanding position," said the committee. It recommended year-round use of the building and the possible installation of an air-conditioning system toward this end; continuous employment of staff, orchestra, and artists; and the establishment of a separate public trust that would have "power to give its money to the Metropolitan Opera Association or any other non-profit association for the subsidizing of educational features or for the general help of such non-profit-producing companies."

These recommendations still, six years later, remain urgent—and unfulfilled—necessities.

But suppose they are achieved and the Metropolitan wins through to a sound enough financial status to ensure not just its continued existence, but its artistic development. This will not solve the problem of opera in America. Conditions and methods at the Metropolitan are not applicable to other grand opera companies, nor can the operatic culture of this country rest on one institution. We must have opera companies and opera theatres in as many other cities as possible. And how are *they* to solve the problems of support and efficient organization?

In the first place, they may extend their conception of what it is legitimate for them to produce.

We may divide the operatic field according to its styles and production elements as follows: 1) *Grand opera.* The old *opera seria,* which embraces the works from Orpheus to Tristan und Isolde, Aïda, Elektra, and Wozzeck. These we do not want to produce in pocket-book editions, but in their full-length, full-sized original forms. 2) *Folk opera.* Works of the opéra-comique type, using dialogue (or secco recitative) and elaborate musical forms, such as The Marriage of Figaro, The Barber of Seville, Carmen, Manon, and Porgy and Bess. 3) *Musical theater.* As demonstrated by Menotti's works, this group will often overlap folk opera and could be grouped with it under a single classification, as Lyric Theater. But practical reasons will usually favor its separate treatment. 4) *Light opera.* The lightly-draped popular sister of folk opera, especially welcome on gay occasions and in the summertime.

OUR hypothetical civic opera company will produce numbers one and two (grand and folk opera) during the regular season and number four (light opera) during the summer months. It may also occasionally venture into the field of number three (musical theatre) but this category, since its musical forms are simpler, mostly songs and less-complex ensembles, will usually be in the hands of the legitimate dramatic company if there is one in the community. In this case, close collaboration between the two groups is desirable—the opera company providing the theatre group with soloists, chorus members, and other professional musicians as needed, and the theatre group in return supplying actors for comedy and character parts in the operatic productions.

To date, opera companies in America have tended to shun light opera. They have clung to grand opera (restricting themselves to the familiar repertoire) even though light opera companies have been seen to get along, not only with much less serious financial losses but in many cases with profits and often with some civic support; and even though many of the opera companies' own singers, dancers, and directors were working in light opera during the summer period.

As we know, the short season, with its serious effects on employment of personnel, is one of opera's critical problems in this country. Also, the generally inferior quality of the opera ballet in this country results at least in part from the impossibility of offering long-term contracts to good dancers. The same factor affects the quality of the chorus. It would seem, therefore, that a first step for our civic opera company would be to plan a year-round musical operation, of which a popular light opera season would be one phase.

TOWARD the same end, why should the local symphony orchestra and the opera company not join forces, instead of both going about begging support for their separate short seasons, as they now do in many cities? When a plan for merging the New York Philharmonic-Symphony and the Metropolitan Opera was proposed in 1934, the main objection raised was that the orchestra was already overburdened by its heavy concert schedule, but this probably would not be so decisive a factor elsewhere, at least not in smaller cities.

Reduction of the number of concerts, additional employment for some musicians, and contracts of longer term for the permanent members, all of which would follow upon such merging of activities, should give greater artistic and economic security to any orchestra. Many outstanding European orchestras play both opera and concerts on a year-round basis. The Vienna Philharmonic, for instance, by participating at the Salzburg Festival, completes a full year's activity with a six-week summer engagement. And the opera houses of La Scala in Milan and San Carlo in Naples have just recently arranged year-round occupation for their larger bodies of employees by adding a summer and fall concert season and a summer or fall opera season to their regular opera seasons, which last from Christmas to the end of May.

In Europe the operatic season has usually been the central activity around which the other phases of an enlarged program have developed, but in America progress toward an extended musical season will have to come differently. In most major American cities the orchestra season is an accepted institution, whereas opera, if it exists at all, is still a somewhat problematic newcomer. Its organization, therefore, will have to be built gradually around and within the framework of the existing concert season.

THE methods for working out such a joint policy will necessarily differ from community to community, but four general patterns for a unified program occurs to me—patterns that move progressively toward eventual integration of the two musical activities in a year-round schedule.

In Pattern 1 (see diagram) the regular concert season is extended at beginning and end by a fall and a spring opera season. With one or two weeks of preliminary rehearsals with the orchestra and possibly a spring festival, this plan would result in a considerably increased period of employment for the orchestra.

Pattern 2 adds a third opera season as a midwinter break in the series of scheduled concerts. This plan would have the advantage of longer periods for the preparation of the operas, but the disadvantage of a very extended engagement of the opera company without corresponding income. Perhaps in the future these intervening periods could be used by collaboration with local television stations producing studio performances of opera.

Pattern 3 calls for a complete integration of the two activities. Interspersing concerts with opera performances over an extended season would benefit not only the orchestra but the chorus as well, since appearances in concert with the orchestra would give it an additional field of artistic activity and prestige. The ballet, too, could find opportunities to demonstrate its art in performances of its own in addition to its work in the operas. A spring music festival following the regular season could combine opera, ballet, and concerts in a special program which, with guest artists participating, would help to alleviate any seasonal slackening of public interest.

It would not be difficult to move on gradually from Pattern 3 toward the goal of year-round operation, Pattern 4. After the local season, the opera company or the orchestra, or both, could go on a tour of the smaller communities in the surrounding region. And, after a preparation period, a light-opera season as well as summer concerts could unite all the forces until Labor Day. Then a few weeks of vacation, and in early October the main season would begin again.

If we add the possibility of television and film engagements, we have in outline a feasible plan for a full year's activity for a civic musical organization, working on a long-range program of which opera would be an important part. In such a project operatic losses would be reduced by the extended over-all operation of the organization and by revenues from such activities as light opera, opera performances in schools, telecasts, filming, recordings, and rentals.

No less important, through such a project opera would become an organic part of the musical life of the community and would thus justify its claim to civic sponsorship. I have been skeptical about the possibility of securing sufficient civic subsidy of opera as a separate activity, but I am convinced that such support could be obtained for opera as part of a comprehensive community musical program.

The development of such a program would, from the outset, inevitably include the necessity for a modern building appropriately designed to serve the multiple purposes of the organization it is to house. This should not be an impossible part of the plan, since building such a cultural center is not only a noble duty for any self-respecting city but also in the long run would be economically feasible.

To finance it, a corporation would have to be set up to handle the investment of private capital by individuals and business organizations, and a separate trust organization or foundation to solicit gifts and donations. In later years, when the original capital has been recovered by the investors, the building would become the property of the city. With this in prospect, active civic support, including the grant of a building site from the city, should be a reasonable expectation.

OUR review has disclosed four major sources of financial support for opera and concert organizations:

1) Government support, in the several forms of tax exemptions; assistance from government educational, recreational, and advertising funds; personal help by city officials, as in the case of the New York City Opera Company; and use of a municipally owned theatre.

2) Support from educational organizations, such as musical foundations, universities, and the like. The University of Minnesota, for instance, permits the Minneapolis Symphony to make regular use of the campus auditorium at a modest rental taken in season tickets, which the university distributes among student

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XUM

James Melton

(Continued from page 11)

Marjorie McClure, of Akron, and combined a musical tour of Europe with a honeymoon. The quartet went to Europe in two subsequent years, and Mr. Melton with them. His first commercial radio shows came along in those years—an appearance for the Seiberling Rubber Company, and a subsequent contract with Sealtest as master of ceremonies and soloist on the Sunday Night Party. In 1934, he toured the country in concert with George Gershwin, and found for himself a belief in American song literature that has strengthened with experience. Between 1934 and 1937, he made three motion pictures for Warner Brothers—Stars over Broadway, Sing Me a Love Song, and Melody for Two, "none of them much good," he remembers with faint distaste.

At the end of 1937, Mr. Melton was ready for a drastic change. He retired and bought a farm. Ten years of show business seemed plenty, and he was prepared to add "concert and opera" to the list of epithets following his name. He had taken advice again. On the Gershwin tour, singing for an audience of 10,000 in Kansas City, he had had a call for a request number from a customer in the balcony, and had ad libbed for the first time, saying, "That's one of my relatives!" a gag which still amuses audiences. The next day, the newspapers had said that if he would take himself a little more seriously he could be a successful concert singer.

"I couldn't even pronounce Mozart," he said the other day with a disarming grin, "but I was determined. I coached German song literature with Michael Rauchheisen and opera with Enrico Rosati; then Angelo Canarutto lived with us for months and taught me roles. I learned Traviata and Butterfly backwards and forwards. We'd get a soprano and a baritone to come and rehearse with us, and we went through those operas with a fine-toothed comb."

THE result was an engagement at the Cincinnati Summer Opera in 1938, where he made his operatic debut as Pinkerton on June 28. In September of the same year he sang the same role with the San Carlo Opera Company at the Center Theatre in New York, following it immediately with his other role, Alfredo. He sang both in Chicago, making his debut as Pinkerton on Nov. 5, 1938, and then paused to enlarge his repertoire. The next year he learned the tenor roles in Mignon and Manon; the next, in Lucia di Lammermoor and Martha. He proceeded on this two-a-year basis until 1942, when the Metropolitan engaged him to make his debut as Tamino in The Magic Flute. This was one role he had not investigated, but he proved to be a quick study. He mastered the part in five days, and sang it in a performance conducted by Bruno Walter on Dec. 7.

He was especially gratified at Mr. Walter's reaction. The eminent conductor said that he was amazed at the tenor's learning Mozart so quickly and satisfactorily. "I remembered my experience with the Revelers in precision and ensemble singing," Mr. Melton said, "and suggested to Mr. Walter that it was probably my training in ensembles that made Mozart singing possible. He agreed, saying that he had heard us sing in Vienna, and that such training was indeed valuable."

Mr. Melton added another Mozart part that same year, the florid role of Don Ottavio in Don Giovanni. In succeeding years at the opera house he has sung these two Mozart roles and the leading tenor parts in Puccini's Madama Butterfly, Donizetti's Lucia di Lammermoor, Verdi's La Traviata, Massenet's Manon, and Thomas's Mignon.

BY 1939, the tenor had achieved his ambition to work with Lawrence Evans, the manager he admired most. Back in 1931, he had lost a job to Lawrence Tibbett—the Firestone broadcasts on NBC. "That baritone must have the right manager," the tenor ruminated. Once achieved, the relationship stuck. Mr. Evans and his wife are intimately associated with the Meltons, as friends as well as business advisors. The Tibbetts, Connecticut neighbors until recently, have also remained close friends through the years.

The charm of old associations never dulls for Mr. Melton. He is right when he believes that his audiences of thousands throughout the country want to hear the old songs as well as the new. They will love The Hills of Home, Ave Maria, and the cowboy songs, Irish ditties and spirituals that he always has to sing on demand just as much tomorrow as they did in his first tours and radio broadcasts. His way with these songs shows plainly that he likes them too.



The tenor's mother visits him backstage after a Metropolitan Opera appearance



The singer and his family ride on the sawmill steam locomotive at his Westport home, with his brother William, of Dallas, at the controls. Priscilla Hall is holding Margo

Similarly, although he cherishes his new and shining twenty-foot-long Daimler convertible, (a car that prompted profane admiration from Clark Gable, who immediately ordered one like it) and drives his wife's Cadillac now and then, he really prefers his Stanley Steamer, and his heart is with the hundred or so "oldies" that stand proudly in the Melton Museum, on Route 7 at Norwalk, Conn., or await shipment to the new Museum in Florida.

It was a wrench when he decided to sell seven of the old cars to pay for a new boat—but then, boats cost a powerful sum. He had owned one years ago, and longed to don a yachting cap again. But sentiment has its other side, practicality. And Mr. Melton is realistic as well as sentimental. The Connecticut Museum has as an adjunct a luxurious restaurant, in which the tenor owns a half interest. It is a going concern, as is the museum. The fantastic fleet of "gas-buggies" is a story in itself, and the museum, with its miniature railroad and its toys in bewildering variety, deserves, and gets, delighted attention from the world.

THE boat deal did not pan out, but another is in prospect. The Meltons are now on their way to Florida, where Mr. Melton has an option on a three-stateroom Diesel-powered craft, which he contemplates calling Carnegie Haul. Something went wrong at the last moment with the earlier negotiations—possibly the boat was unsafe for the romping of five-year-old Margo. Sunny, impish, and red-haired, Margo is in complete command of her father's heart and he will go to any lengths of labor or ingenuity to get her what she wants.

Not so long ago, Margo remarked wistfully that she would like to have a wedding. While this is not unusual with young ladies four times her age, it was considered a bit remarkable for Margo by her parents, who, nevertheless, indulged her in the whim. The young son of some close friends, Margo's constant playmate, seemed the inevitable choice for the groom. Papa Melton was preacher, singer, usher, and jack-of-all-trades at the affair, which went off smoothly on a drowsy summer afternoon. At the end of the mock ceremony, when the bride was being feted by relatives and friends, the groom approached his new father-in-law, Daddy Melton's huge silk hat pushed back over a flushed and contorted face. Anxiously he looked up, and anxiously inquired:

"I'm not *really* married, am I?"

Mr. Melton says jovially that the bridegroom didn't know when he was well off. He himself marked his 21st wedding anniversary on last June 29 and counts every year a happy one. The previous summer, the Meltons gave an elaborate party on the terrace to celebrate their twentieth anniversary. Many old friends came. One of the earliest was Elliot Shaw, of the Revelers. Others were Frank Black and Gustave Haenschen, the radio conductors. As an anniversary present, Marjorie Melton gave Jim a portrait of herself as she is today, to pair up with an oil painting of her at the time of their marriage. There is remarkably little difference between the pictures. Two decades of marriage have dealt kindly with Mrs. Melton's blonde attractiveness.

BUYING gifts for each other is a ticklish and thought-consuming activity. They have always been lavish with presents, and sometimes it seems that there is nothing new under the sun to give. But they always find the perfect solution. For Christmas this year Mrs. Melton gave Jimmy a portrait of Margo, painted in secret. On another occasion, he tried to surprise her. She had spotted a famous collection of old glass on sale at Bloomingdale's, but before she reached the store the collection had been sold. The sales girl blurted out, "Sorry, ma'am, but James Melton has bought the whole thing for his wife."

So well do they know each other's tastes that Jim often buys Marjorie's clothes, without taking her along to help select them (a dangerous proceeding for the average husband, and not advised). The dresses are invariably becoming. Mr. Melton has a weakness

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James Melton

(Continued from page 161)

for good tailoring and interesting materials, and keeps Earl Benham in New York busy with his suitings. He is preoccupied at the moment with an extremely high-fashion tweed—a brown weave with a purple stripe. He has twenty tweed suits and says they are all his favorites, but he liked the new cloth so well he had two suits made from it. "Boy, is it loud!" he exclaimed when he showed it to Margaret, their devoted Irish cook.

Margaret is accustomed to invasions of her kitchen by the master of the house. Mr. Melton's cooking is not of the stunt-publicity variety. He concocts a risotto (with mushrooms, saffron, onion, green peppers, broth—and, of course, rice) that goes perfectly with roast chicken, and stews up a mess of New Orleans gumbo that deserves superlatives. This deftness with comestibles dates from his early married life, when he and his wife lived in a small apartment on Riverside Drive in New York.

"We loved to entertain," said Mrs. Melton, "so we resorted to some one-dish recipes. Jim fixed a divine spoon-bread for our breakfast parties, a spaghetti americano for dinners, and a casserole of beans and sausages for suppers. He never lost the knack."

Occasionally, when two of the ebullient tenor's enthusiasms overlap, Mrs. Melton is there with a cautionary word. "Darling, do you mind not wearing that suede jacket when you cook the gumbo?" she begged him one evening. The tiniest drip of grease on this material would have spread to pancake size, it seems. Mr. Melton took the jacket off hastily, and borrowed an apron from Agnes, the maid, who shares Margaret's indulgence and pride in the accomplishments of the boss.

A VISITOR to the country house is likely to be called for at the Westport station by Mr. Melton and Margo in a stylish equipage of 1912 vintage, part Packard, part Pierce-Arrow, with its brass and polish gleaming. Its hand-blocked linen upholstering is giddy with floral patterns, and flowers fill old-fashioned crystal vases; but it has a modern twelve-cylinder engine. This car and a 1907 Rolls-Royce, spanking smart, are two pets, in perfect condition for use. Connecticut allows license plates that use letters instead of numbers, and Mr. Melton has several of them—XMAS, JMEL, FUST, MMMM, MRJM and FBGA.

On the grounds of their home there are a tennis court and a miniature railroad with a steam train that can carry ten children over a thousand feet of track in the apple orchard. Perhaps there will be a pool next year. An ornate lamp post, a beacon guarding the entrance drive, was a gift from the mayor of Augusta, Ga., who sent it on after Mr. Melton had admired it on a visit to Augusta. It was cast in 1778 to celebrate the winning of the Revolutionary War, and shows the first United States flag, the Colonial Stars, victory wreaths, and other emblems. The gold eagle atop its lofty height was acquired separately, and is just the thing to complete its magnificence.

Within the house, gaiety and comfort bespeak a cherished home. Almost every piece of furniture, every decoration, has a significance.

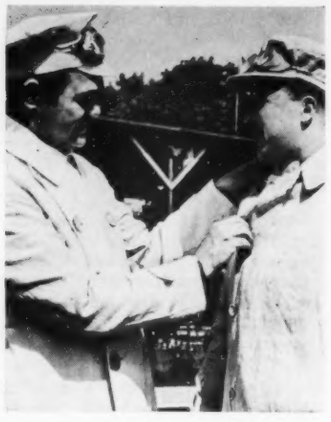
"Jim was given that in Montreal," Mrs. Melton said of a huge porcelain container labelled "Whiskey," which now does duty as a lamp. It originally came from Ireland, and the man who sent it to him is named I. Drinkwater. The tenor heads for antique shops in every city in which he sings—"after he has exhausted the old car marts, of course," his wife chuckles.

One treasured possession is a set of specially bound books—five novels by Mrs. Melton's mother, Marjorie M. McClure, who lives in a guest house adjoining the main house, and for diversion drives an Oldsmobile coupé.

When the Westport ménage is complete, Priscilla and Star are also present. Priscilla is a New England college girl who has been Margo's companion for two years. Star is a large, patient, gray cat who adopted Margo one morning. Out of nowhere, the animal appeared on the doorstep and Margo took it instantly to her heart. The cat returns the affection, for it allows her to dress it in nightgown and cap at bedtime, and quietly lies down to sleep in a basket beside her bed. Every day, Star is waiting for her when she comes home from school.

Recently Margo had the experience of seeing her father in a new medium, television. Mr. Melton for a time resisted all offers, because he was busy with constant concert tours, opera performances, and the weekly Harvest of Stars broadcasts. He has seldom been absent from radio since his first success with Roxy. After the Sealtest show came the Ford Sunday Evening Hour, two years on the Telephone Hour, four years with the Texaco Star Theatre, and finally, the Harvest of Stars, which started in 1946. He has by now made four guest appearances on television, and likes the medium, which suits his flair for showmanship and direct appeal to an audience. He appeared once on the Firestone Hour, on NBC, and three times on Ed Sullivan's Toast of the Town, on CBS.

TO Melton, leisure is a vacuum, to be filled with some pleasurable or profitable activity. Perfect health gives him ceaseless vitality; he boasts (with a knock on wood) that he has missed only two engagements in his entire career, a performance of Manon at the Metropolitan and a concert. Both were made up within a week.



Bob Lavelle

Mr. Melton and Henry Ford II, suitably attired, visit the Indianapolis races

Watching his springy step and his buoyant carriage, observing a graceful twist of the hand that is characteristic, a friend asked him one time if he had ever studied fencing. He hooted with laughter. "You've never seen me in Mignon if you ask that," he replied. "I'm the worst duffer with a sword you can imagine. I have to fight and disarm the young page, Frederic. The part is sung by a female, you know. It's always been my luck to draw a zealous young gal who wants to show off her parries and ripostes, and I've had times when I thought I'd be forced to change the libretto to allow Wilhelm Meister to say *'touché.'"*

During busy concert times he keeps fit without much physical exercise. One form of sport he likes, but only as a spectator, is auto racing. Each year the speedway at Indianapolis attracts Mr. Melton and an entourage to the 500-mile race. The drivers, the mechanics, and all the participants in this arduous pastime know him as a friend and enthusiast. Every year he is asked to open the proceedings by singing Back Home in Indiana. Last year, he was disconcerted to hear the motors start up their terrible roar before he had quite finished. "I found myself shouting at the top of my lungs," he said. "But the words were 'my old Kentucky home!' Whatever possessed me!" He will not drive one of the racing cars himself in competition. "Too much to lose," he said soberly. His family, his management, and his audiences agree.

The Tales of Hoffmann

(Continued from page 28)

For if intoxication can't relieve
him,
His talent and my godhood both
are sunk.
(The Muse steps from the barrel, casts off her Greek robe, under which she wears the costume of Nicklausse, and runs out through the door leading to the theatre.)
On to Hoffmann! *

Through this device, the Muse's metamorphosis is clearly understood. Furthermore, her words explain at the very beginning of the opera that Hoffmann's loves —Olympia, Antonia, Giulietta, and Stella—different as they are, are meant to be really one—the profane counterpart to the divine ideal represented by the Muse, to whom the poet must be faithful while his dreams of mortal love never come true.

IN the epilogue, Nicklausse is transformed back into the Muse. As indicated on pages 322-323 of the French piano score (Choudens edition) she appears again in the barrel, speaking the following words to the music already used for her verses in the Prologue:

And I? Your faithful friend who has always dried your tears, have you forgotten me? I who have always transformed your misery into heavenly dreams? Do I not exist to save you from the tempest of your passions? Forget these loves! Return your allegiance to poetry. Follow me, Hoffmann, I love you!

The Giulietta act, eliminated at the Paris premiere, was later placed between the Olympia and Antonio acts. For both psychological and musical reasons this conventional arrangement is wrong. Olympia turns out to be a doll; Giulietta, the courtesan, mocks him; Antonia, his only real love, is taken from him by death. The Antonia act is musically and dramatically clearly the climax of the opera. It belongs in the middle, between the Olympia and Giulietta acts.

Since the composer died before his work was completed, the validity of this argument may perhaps be questioned. But there is no denying that the conventional instrumental repetition of the Barcarolle during the change from the Antonia act to the epilogue makes no sense whatsoever. Offenbach placed it between the Giulietta act and the Epilogue. For this reason, if for no other, the Giulietta act should come last.

The beautiful septet, which Offenbach is said to have written on his deathbed, is an organic and essential part of the Giulietta act. One of the high points of the opera, it brings a reprise of the theme of the Barcarolle as a shadowy counterpoint to the killing of Schlemil. To place the septet elsewhere in the act or to cut it altogether, as is frequently done, is another offense against the true form and beauty of the opera.

* Copyright Indiana University School of Music, Bloomington, Indiana.

Opera for the People

(Continued from page 160)

members of its various musical groups.

3) Private support—outright donations, guarantees, guild earnings, collections, etc.

4) Commercial revenues, including, of course, the sale of tickets to performances.

With regard to government support, we have already reported some of the important contributions made by cities and counties to their musical institutions in recent years. These are of encouraging significance for the future, not merely because of the actual amounts provided, which in many cases are still small, but because of the growing recognition of the principle of civic responsibility that they indicate. We can add here the notable assistance given by the government of North Carolina to the North Carolina Symphony. This organization, under its director, Benjamin Swalin, has grown from an amateur group, supported by a $2,000 state subsidy in 1944, to a wholly professional orchestra. During the 1948-49 season it traveled 6,500 miles through North Carolina, Georgia, and Tennessee, giving 130 concerts, of which 73 were special concerts for a total of 150,000 children. By this time its membership of sponsors had grown to 14,500 and its state subsidy to $15,000.

Although instances of city, county, and state support of musical organizations have multiplied rapidly, there seems to be no real hope as yet of Federal assistance. The repeal of the twenty per cent Federal admission tax that loomed as a bright prospect in the spring of 1950 vanished again during the summer. Some idea of what this repeal might mean appears from the fact that at the Metropolitan this tax for the 1949-50 season came within a few thousand dollars of equalling the entire season's operating deficit of about $430,000.

Whatever the prospects for government assistance and for contributions from educational and philanthropic organizations, private support will probably continue to be the main pillar on which an American civic opera will rest. But the methods of private sponsorship must be changed to conform to the huge new audience. No longer is the following of the Metropolitan limited to "approximately 50,000 persons . . . and no more," as Gatti-Cassazza estimated it was in his day. Through the agency of radio alone the number has mounted to many millions. It is doubtful that passing the hat around every few years is the democratic solution under these circumstances.

Nor does it seem just that anyone should listen to twenty opera performances in broadcasts lasting from three to four hours, without paying a cent for the privilege, at the same time that the opera company is struggling to make ends meet in order to provide these performances. If every tenth person among the fourteen million listeners the Metropolitan claims for its broadcasts were voluntarily to pay one dollar each season—five cents per broadcast—the company would have a revenue from this one source of over a million dollars, which would enable it to outdo any opera organization in the world in extraordinary productions.

If the commercial sponsorship of these Metropolitan broadcasts is found to be an obstacle to a just claim for public compensation, it should not be heresy to suggest that methods be investigated for exchanging one kind of sponsorship for the other. This principle would apply to any civic opera company in view of the probable future telecasting of opera.

Commercial revenues, the fourth form of support, we have seen to be forthcoming from mid-season or post-season tours, radio broadcasts, recordings, and theatre rentals. To these sources, in our proposed patterns, could be added the summer season of light opera and the sending of smaller units of the company to give performances in surrounding communities and near-by schools. Filming and television, too, will open up new sources of income, with television offering opportunities both for the formation of an operatic stock company as a nucleus for telecasts from the studio and for the transmission of performances from the opera house.

FAR from the least important of commercial revenues are the admission fees. The system of weekly subscription performances has traditionally been the backbone of the operation of opera companies because it has seemed the surest way of guaranteeing the attendance of its limited audience at a maximum number of performances. The subscription system has guaranteed the Metropolitan, for instance, an advance sale of about seventy-five per cent of its income, and therefore a considerable part of its budget, from admission tickets.

But at the same time this system forces the company to produce a great number of different operas—at least as many as there are weeks in the season. Since the week of an opera company often includes two days on which matinees are given, and on which the stage consequently cannot be used for rehearsals, as well as a third day allowed to the personnel for rest, only four full days are available for stage rehearsals. Even if a short pre-season rehearsal period is arranged it is impossible under these circumstances to prepare twenty or more different operas for a twenty-week season in anything like a satisfactory manner. We have witnessed the ruinous artistic consequences of this system.

In direct contrast stands the run-of-the-play system of the Broadway theatre, in which a single work runs for as many performances as the free public ticket sale will support. Although the New York City Opera Company, producing opera on the repertory system, relies on the public sale of its tickets, and not on subscriptions, it is doubtful that companies in less heavily populated cities could count on an audience big enough to maintain the necessarily expensive operatic apparatus on this basis. I believe that a gradual accommodation of the subscription system to the new audiences will be advisable. These audiences will be larger than formerly, but the persons included in them will rarely be in a position to afford weekly attendance at the opera. Subscription nights in alternate weeks might be a practicable plan. This would cut in half the number of different productions offered in a given period. Each production could also be given at a students' or young people's matinee during a two-week run, and at an additional evening performance for which all the seats would be offered at the box office. Such a schedule could readily be combined with orchestral concerts in the integrated programs of Pattern 3 and Pattern 4.

If larger audiences were available, the number of subscription series could be increased to three or four, permitting a longer run for each opera and more time for the preparation of each work. Under this arrangement, leading singers who would not be available for the entire season could be engaged for the run of a particular opera, thus avoiding the ruinous changes in casts. Also, if repeat performances of unusually successful productions seemed desirable, these could be added on non-subscription nights later in the season.

Another way of providing additional assurance of attendance would be the advance sale of a single performance or a small number of performances to large sponsoring groups such as women's or businessmen's clubs, labor unions, and the like. Other plans of this kind will suggest themselves to those responsible for the arrangements in each community if the guiding principle is kept in mind of giving the maximum number of performances of a minimum number of operas to large audiences at democratic prices.

ONE of the major beneficial effects of this principle will appear in the repertoire. When the necessity for giving a great number of insufficiently-prepared operas has been eliminated, the manager of the company will be able to concentrate his efforts on new, well-rehearsed productions of a small number of operas. And being certain of the financial security of his operations, he can also forego the usual timid policy with regard to new works; he can demonstrate that opera is a living art.

Imagine the Broadway theatre living only on its classics, or works written before 1911! Yet that is the year in which Richard Strauss's Der Rosenkavalier was

(Continued on page 217)

Henry Colbert

205 West 57th Street
New York 19, N. Y.

LIST OF ARTISTS

Pianists:

JAMES FRISKIN
HORSZOWSKI
ERICH ITOR KAHN
FLORENCE KIRSCH
KONRAD WOLFF
(Lecture-Recitals)

Clarinetist:

REGINALD KELL

Harpsichordist:

FERNANDO VALENTI

Violinists:

ROBERT BRINK
GIORGIO CIOMPI

Cellist:

MADELINE FOLEY

Singers:

PHYLLIS CURTIN
Soprano
WILLIAM HESS,
Tenor

Ensembles:

ALBENERI TRIO
FINE ARTS QUARTET*
PRO ARTE QUARTET
of the University of Wisconsin
WQXR STRING QUARTET
GOTHAM QUINTET
(Piano and Strings)
LEAH AND SHIRLEY EFFENBACH,
Duo Pianists
ISRAEL BAKER AND YALTAH MENUHIN,
Violin-Piano Duo
ROBERT BRINK AND DANIEL PINKHAM
Violin-Harpsichord Duo

Conductors:

DANIEL SAIDENBERG
HOWARD SHANET

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Publicity

Eleven European Singers

(Continued from page 19)

eleven artists well known to European operagoers, all of whom would, I am certain, be real assets to the American operatic stage. The choice is arbitrary, and I am sure I could quite easily have selected many others equally deserving of inclusion in such a survey. It is no accident, however, that the number of women I have included is greater than the number of men. The women singers in Europe worthy of international fame greatly outnumber the men; and of course the shortage of tenors is a chronic malady. To avoid what might seem to be invidious distinctions, I shall deal with the ladies first, in strict alphabetical order.

ONE of the most amazing voices in present-day Italy is that of the Greek soprano Maria Callas. A protegée of the conductor Tullio Serafin, and still in her twenties, Miss Callas began her career in 1947. She has already sung such diverse parts as Brünnhilde, Isolde, and Kundry, the soprano role in I Puritani, Norma, La Gioconda, Tosca, Aïda, and Turandot. She has now decided to dedicate herself exclusively to bel canto parts in operas by Bellini, Donizetti, Rossini, and Verdi. In the recent Rome revival of Rossini's Il Turco in Italia her singing closely approached the great performances of such music a generation ago. I would venture to say that she is Rosa Ponselle's legitimate successor, for in addition to her wonderful voice, she also possesses a striking stage presence and fine dramatic ability.

It is difficult to understand why Margherita Carosio has never been heard in America, for she was well known before the war. A native of Genoa, she made her debut at a youthful age, in 1927. At Covent Garden she sang Xenia in Boris Godounoff, with Feodor Chaliapin, in 1928. By the mid-1930s she had become a favorite at La Scala in Milan; from 1931 to the outbreak of the war she did not miss a single season there. Her popularity was enhanced by her success as Egloge, the slave-girl, in the world premiere of Mascagni's Nerone, under the composer's own direction in 1935, and by her many appearances with Tito Schipa, for whom she was an ideal partner in such operas as L'Elisir d'Amore, La Sonnambula, and Il Barbiere di Siviglia.

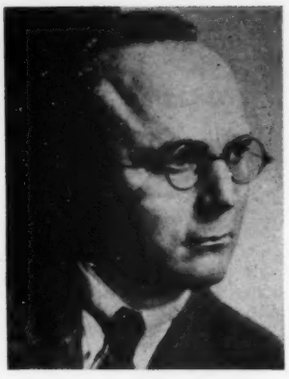
After a long absence, Miss Carosio returned to London in the fall of 1946 to sing Violetta in the first Covent Garden performance of opera since 1939. "Her voice was not too large for refinement," wrote the London *Times;* "it is capable of the most varied color, with high notes that may be pearls or diamonds according to the feeling of the moment; it is flexible enough for the subtlest phrasing such as even a violin can hardly emulate." Last fall she sang Adina in L'Elisir d'Amore in the London season of the La Scala company. Her piquant charm, exquisite phrasing, and generally fine musicianship make her an ideal interpreter of the works of Donizetti.

SINCE 1943, Zurich has been fortunate in its possession of the services of a Swiss-Italian soprano of the highest quality, Lisa della Casa. She has become one of the finest Strauss singers in Europe, and seems destined for an important international career. I first heard her at the 1947 Salzburg Festival, as Zdenka in a performance of Strauss's Arabella in which the late Maria Cebotari sang the title role. From Sophie, Marzelline, and Pamina she has now graduated to such parts as Arabella, Ariadne, and the Countess in The Marriage of Figaro. In the 1950 Salzburg Festival she sang the part of the Countess in Strauss's Capriccio with a patrician line and an elegance rare among presentday singers. Gifted with a fine stage presence, musical integrity, and exquisite taste, she has emerged in the last eighteen months as one of Europe's most notable sopranos.

Margherita Grandi is one of the few dramatic sopranos who command the "grand style." Born in Tasmania in 1899, she started her career late, and did not make her debut until 1932. The years that should have seen her greatest triumphs in Italy (1934-44) were a time of strained Anglo-Italian relations, and her British blood and sympathies kept her from winning full recognition.

Her Lady Macbeth in Verdi's Macbeth at the 1939 Glyndebourne Festival was a performance of exceptional eloquence, and her Tosca, in London a few years later, was every inch the prima donna of the Puccini work. Last season she created the role of Diana in the world premiere of Arthur Bliss's The Olympians, at Covent Garden; and her Leonora in Il Trovatore, sung with rare sureness of attack and intensity, made me long to hear her in La Forza del Destino and Don Carlo.

A NEW leading singer of the Vienna Opera is the Yugoslavian soprano Sena Jurinac. In 1942, three years after her debut at the Zagreb Opera, at the age of 21, she joined the Vienna company, making her debut on May 1, 1945, as Cherubino in The Marriage of Figaro, in the first post-war opera performance in that city. In the last six years she has sung many parts—Octavian, Manon, Eva, the Second Lady in The Magic Flute, and the Fifth Handmaiden in Elektra. Outside Vienna she is best known as a Mozart singer, and she has appeared as Cherubino and both Dorabella and Fiordiligi in Così



Ludwig Weber, Vienna-born bass, recently appeared in London as Boris Godounoff

Fan Tutte in various summer festivals. She first visited London with the Vienna Staatsoper in 1947, when she was still a junior member of the company.

In 1949 she sang Dorabella at the Edinburgh Festival; in 1950 at Glyndebourne she sang Fiordiligi. It has been exciting to watch the development of Miss Jurinac, who has suddenly emerged as a first-rank artist.

The Swabian soprano Irmgard Seefried is also a member of the Vienna Staatsoper. There is no finer lieder singer in Europe today. Miss Seefried, who is to visit the United States in 1951-52, joined the Vienna Opera in 1943, and since then has specialized in Mozart roles (Susanna, Fiordiligi, Zerlina, and Pamina), although she also sings such parts as Nedda, Mimì, Cio-Cio-San, Liù, and Eva. Her Dei vieni non tardar in Le Nozze di Figaro is a most moving performance. She should not attempt the role of Eva, for she is better suited to Mozart roles, of which she and Miss Jurinac are among the finest living exponents.

A BRITISH singer who deserves to be included in this survey is the mezzo-soprano Constance Shacklock, one of the few first-class artists produced by the present regime at Covent Garden. When she joined the company in 1947 she was awarded such parts as Mercedes in Carmen and Annina in Der Rosenkavalier. Her first major role, in 1948, was Brangaene, which she sang to the Isolde of Kirsten Flagstad in the first London performance of Tristan und Isolde since 1939. Later in the same year she added to her repertory the role that has become her finest achievement—Octavian in Der Rosenkavalier. London has heard such Octavians as Atty van der Osten, Delia Reinhardt, Maria Olszewska, and Tiana Lemnitz, but Miss Shacklock's consistently improving interpretation of the part now ranks with these. Her Amneris is regal, and even her attempt at Carmen, surely one of the most problematic parts in the repertory, was more than creditable; her passionate intensity was a surprise even to her most ardent admirers.

The Mozart singers of the Vienna Opera are unequalled in Europe today. Among them, the bass-baritone Erich Kunz has taken his place alongside the finest Mozart singers of the past. Born in Breslau, he came to Vienna early in the war and has remained there ever since. For his Figaro, Papageno, Leporello, and Guglielmo he is in constant demand all over Europe. Mr. Kunz is a natural comedian and a tasteful actor, and his singing makes Mozart sound like the easiest of all music. Reports of his Beckmesser, which I have not heard, are enthusiastic.

The tenor Julius Patzak, an older member of the same company, was born in Vienna in 1898. He made his operatic debut in 1926, and joined the Munich Staatsoper in 1928, remaining there until the 1940s. His appearances in such parts as Tamino and Don Ottavio were features of pre-war Munich Festivals. London operagoers still remember his Tamino in a superb performance of The Magic Flute conducted by Sir Thomas Beecham in 1938. Since the war, Mr. Patzak has been a regular member of the Vienna Staatsoper, and has appeared each summer at the Salzburg Festival. Formerly a lyric tenor, he has become a dramatic singer of high rank. His Herod in Salome, in London in 1947, was a superlative portrait of the neurotic tetrarch, in which music and text were treated as one. He is probably the finest Florestan today in Beethoven's Fidelio.

Italy has produced an artist of high intelligence in the tenor Giacinto Prandelli, who, while not gifted with the voice of a Gigli, displays rare musical taste. He made his debut in 1942, in Bologna, as Rodolfo in La Bohème. He sang in one of the first concerts in the restored Teatro alla Scala, under Arturo Toscanini, in 1946, and was the first Peter Grimes at that opera house, in 1947. His parts range from Alfredo and Des Grieux to Paolo in Francesco da Rimini, Maurizio in Adriana Lecouver, and Milio in Zazà.

The bass Ludwig Weber, a native of Vienna, made his debut at the Volksoper in that city in 1921. Like Mr. Patzak, he was a member of the Munich Staatsoper for many years. London first heard him in 1936, as Pogner. His Gurnemanz was a classic in every sense of the word; Ernest Newman wrote that "it could not have been surpassed in any respect." His Rocco, Osmin, and Ochs, in their different ways, are all remarkable both vocally and dramatically. He returned to Covent Garden last June for the Ring cycle. His most recent appearances here were in the title role of Boris Godounoff. If he did not manifest the demoniac power that marked Boris Christoff's performances in that role, he showed us that he has few equals as a singing actor.

Opera-Comique Announces New Works

PARIS.—The Opéra-Comique is offering six novelties this season: Emmanuel Bondeville's Madame Bovary; Il Etait un Petit Navire, by Germaine Tailleferre and Henri Jeanson; Henri Rabaud's Le Jeu de l'Amour et du Hasard; Pierre Wissmer's Marico; Paul le Flem's La Magicienne de la Mer; and Michel Maurice-Lévy's Dolores.

Violins Old and New

(Continued from page 159)

Kurtz, New York violinist and teacher. In the whole range of art it would be difficult to find a comparable instance of a tool created four hundred years ago that not only still retains its merit but actually stands superior to any we can make today. When Andrea Amati died, in about 1580, the work of his shop was continued by his equally skillful sons, Antonio and Girolamo. In 1630, a great plague hit the city of Cremona and killed more than half of its population. This catastrophe might easily have lost for posterity the great tradition of violin making established by the Amati family, for Girolamo died in that year, and his brother had apparently died before him. Fortunately Nicolo, Girolamo's son, survived, and by 1630 he was already, at the age of 34, an accomplished violinmaker.

The fame of the Amati instruments ultimately spread so wide that more orders came into the shop than one man could fill. Thus a step was taken that constituted an important departure from the tradition of the Amati family and was of great importance to future violinists. Nicolo decided to take on apprentices. In this way Andrea Guarneri, and, a short time later, Antonio Stradivari, came into the shop.

Andrea Guarneri's grandson, Joseph, known as Joseph del Gesu, became one of the leading violinmakers in the first part of the eighteenth century, in the final years of Stradivari's life, and is recognized now (if he was not then) as Stradivari's great rival. Between them these two made most of the great violins that have been used by virtuosos ever since.

THERE was little improvement in the quality of the violins from Andrea's first productions to the final output of his grandson, Nicolo, who died in 1684, and to the work of his many apprentices. Indeed, little improvement over those instruments was manifested in these greatest violins of Guarneri del Gesu and Antonio Stradivari. Yet it is the small improvement that did take place—the minute superiorities of response, tone color, volume of sound, etc.—that have made players consider these instruments incomparable.

After the death of Stradivari, in 1737, and Guarneri del Gesu, in 1745, the tradition begun by Amati almost two hundred years earlier declined rapidly, and its direct line ended with the death of Peter Guarneri, a brother of Joseph, in Venice in 1760. Of course, other skillful makers existed during this period in various cities throughout Italy and the rest of Europe, and ever since that time some makers have seemed to recapture some of the great traditions of the past. The names of Pressenda and Rocca in Italy and of Lupot and Vuillaume in France are worthy of note, but none of them rivalled the immortal Guarneri and Stradivari. As time went on, violinmakers tended more and more to become mere copyists, both more or less accurate, of the work of Amati, Stradivari, and Guarneri.

It is apparent that the creation of a superior violin is an artistic accomplishment, in that the maker is guided by his own sense of beauty in judging the end result. but he is also a craftsman, for he must learn a whole set of complicated controls. Andrea Amati conceived most of these controls —in fact, he probably conceived the instrument itself. Through the two generations in which his art and knowledge were handed down in his own family the controls no doubt remained a well-guarded family secret. When the tradition was passed on to apprentices, the results of their work were still good, though in varying degrees. Finally two men of genius took a full knowledge of the art and the craft, and carried them to new and greater heights.

We might assume that a great artist with long training in his craft, or possibly several generations of great artists with proper training in their craft, could again create instruments in no way inferior to those of Guarneri and Stradivari. But this rather remote possibility is rendered doubly unlikely by the fact that such artist-craftsmen would be living in the twentieth century, not in the sixteenth and seventeenth. They would be living in a day of science, a day of measurement, and a day of turmoil and pressure. It is doubtful whether any man today could devote his life to perfecting such an art and developing what might be called the artist's sixth sense to guide his judgment to the perfect result. Yet in the final analysis, this highly refined, sensitive judgment is a better means of measurement than all the scientific instruments in existence. Further personal measurement is the very standard any great artist and highly sensitive musician will use—must use—in judging an instrument in years to come.

Orchestra Players To Hold Exhibition

The Philharmonic Painters Club will hold its second annual exhibition at the Carnegie Hall Gallery for two weeks beginning March 6. The club includes fifteen members of the New York Philharmonic-Symphony whose hobby is painting, sketching, or woodcarving. This year a prize of $25, donated by an anonymous artist and admirer of the orchestra, will be awarded for the picture judged the best in the exhibition.

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DENMARK

(Continued from page 116)

year-old theatre. By the beginning of the seventeenth century the Danish kings already imported French and Italian singers for appearances at court. The Royal Theatre is not exclusively devoted to opera; under its roof three branches of art are united—drama, ballet, and opera. The use of its two stages is apportioned so that there are two or three opera performances each week. Because it is compelled to maintain three separate staffs, with no possibility of exploiting any of them fully, the Royal Theatre runs up an annual deficit of more than 4,000,000 Danish crowns (about $600,000). This deficit is underwritten by subsidies from the state and the Cultural Fund, but the theatre must be careful in its expenditures, and it can seldom afford to engage foreign artists even as guests.

The opera company is building a standard repertoire consisting of the best Danish operas — Hartmann's Liden Kirsten (Little Kirsten), Carl Nielsen's Maskarade and his Saul and David, and Heise's King and Marshall — as well as works by Mozart, Verdi, Puccini, and others. One of the most successful operas in recent years has been Gershwin's Porgy and Bess, which has remained in the repertory throughout the last ten years, except from 1943 to 1945, when it was forbidden by German occupation authorities. Both Anne Brown and Todd Duncan have appeared in Denmark in the Gershwin opera.

This season there have been two novelties and one revival. The first of the novelties was Knud Jeppesen's Rosaura, or Love Defeats Everything, a work in three acts and six scenes. A professor of musicology at the university of Aarhus, in Jutland, Jeppesen has specialized in the study of Palestrina and Italian music of the Renaissance, and has won an international reputation as a scholar in the field of counterpoint. He was a pupil of Nielsen, and like his master he has always been independent.

The libretto of Rosaura, which Jeppesen himself wrote, is drawn from Carlo Goldoni's comedy La Moglie Saggia. In the manner of eighteenth-century commedia dell' arte, the libretto is a mixture of drama and Harlequinade. The plot concerns a villainous count who passionately loves a marquise and neglects his incredibly indulgent and faithful wife Rosaura. Count Ottavio carries his joke extremely far, and tries to get rid of his wife by pouring poison in her juice. The intrigue is fortunately revealed in time, and by her virtue and sensible behavior Rosaura regains the affections of her husband. Many liberties are taken with Goldoni's original libretto, and an altogether new finale is provided. The purely instrumental portions consist of an overture and interludes between all the scenes. Each interlude, virtually a small overture, rounds out the mood of the preceding scene and prepares the atmosphere of the coming one. The music of the opera as a whole is not an attempt to imitate the style and forms of the eighteenth century. It is music of our own time, with a slight touch of the easygoing gaiety of the Italian renaissance. Arias, duets, and ensembles are combined with recitatives accompanied by various instrumental combinations —not as with Mozart and others, by the cembalo or piano. Here and there the orchestra, especially the brass section, seems to play too dominant a role. In the comic scenes, however, Jeppesen's rare knowledge of the vocal art is a great advantage, and it is these episodes that have won for Rosaura a solid success. The young soprano Ruth Guldbaek was greatly praised for her singing of the title role. As her rival, the Marchese Beatrice, the mezzo-soprano Else Brems was beautiful in appearance, and Henry Skjaer sang the part of the count with dramatic feeling. Others in the cast were Einar Noerby, Paul Wiedemann, and Tyge Tygessen. Emil Reesen conducted.



Erik Tuxen, co-conductor of the Danish Statsradiofonien symphony orchestra



Davidsen

Launy Gröndahl, founder and co-conductor with Mr. Tuxen of the radio ensemble

THE other opera given for the first time in Copenhagen was Manuel de Falla's La Vida Breve. When Falla wrote the opera, in 1905, he was under the influence of the Italian verismo composers, Mascagni, Leoncavallo, and Puccini. The heroine, Salud, is Falla's Santuzza, who dies of disappointment when she learns that her beloved Paco is about to marry a wealthy girl. Since the work contains as much dancing as singing, it was staged by the ballet master Harald Lander, who has an extensive knowledge of Spanish dance. It was the dancing that carried the opera to success, although the singers were at their best. The young Norwegian soprano Hjordis Lauenborg was Salud. She has spent the past three years in Copenhagen, and her voice and temperament have developed remarkably. The part of Paco was sung with beautiful tone by the Icelandic tenor Einar Kristjansson, who despite his nationality looked like a Spaniard. Frode Joergensen was admirable as the uncle, and Lilian Weber Hansen made the old grandmother a convincing figure. The youngest conductor at the Royal Theatre, 35-year-old John Frandsen, conducted the performance.

At the beginning of January, Wagner's Die Meistersinger was revived. For eight years the Royal Theatre had not performed the operas of Wagner, for his music contains too many reminders of experiences we prefer to forget. But of course Wagner's music could not be banished for all eternity; the day had to come when it would reappear. Die Meistersinger was received with enthusiasm, partly because of its human qualities. The performance was conducted by Johan Hye-Knudsen, who celebrated his 25th anniversary at the theatre where he began his career as a cellist in the orchestra. Holger Byrding as Hans Sachs and Lilian Weber Hansen as Magdalene gave performances that were in harmony with Wagnerian traditions. Tyge Tygessen and Erik Sjöberg alternated as Walther. Mr. Sjöberg, who until now has been a baritone, sang his first tenor role on this occasion. The Danish-American soprano Dorothy Larsen sang Eva's music with accuracy and style. In April, Erich Kleiber is to appear as guest conductor of a Mozart opera. Last year he directed a sparkling performance of The Marriage of Figaro.

Casals To Direct Festival at Perpignan

PERPIGNAN, FRANCE. — Pablo Casals has invited sixteen musicians to take part in the music festival which he will hold here from June 10 to July 5. They include Helene Fahrni, soprano; Jennie Tourel, mezzo-soprano; Martial Singher, baritone; Clara Haskil, Myra Hess, Mieczyslaw Horszowski, Eugene Istomin, Yvonne Lefebure, Leopold Mannes, and Rudolf Serkin, pianists; Erica Morini, Alexander Schneider, and Isaac Stern, violinists; William Primrose, violist; John Wummer, flutist; and Marcel Tabuteau, oboist.

The American executive committee for the festival includes Elizabeth Sprague Coolidge, honorary chairman; Cameron Baird; Russell B. Kingman; Carleton Sprague Smith; Rosalie J. Leventritt; Mr. Horszowski; Mr. Schneider; Mr. Mannes; and Thea Dispeker, executive secretary.

Last summer Mr. Casals directed and participated in a Bach festival in Prades, France, where he lives.



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American Ballet in Europe

(Continued from page 26)

is conditioned by, and in turn conditions, the kind of ballet performances that are given in its theatres. Each public is ready to approach sympathetically whatever comes from the other countries, but foreign works must convey at least a part of their content easily and smoothly to the strange audience. The success of Roland Petit's company in its first visit to the United States resulted from the readiness of the American public to accept Carmen and L'Oeuf à la Coque as exciting novelties. Neither work had much affinity with the traditions stemming from Petipa or Fokine, but both were daring pieces of stagecraft (although one of them had the advantage of employing a familiar story) in which the dancing was no more important than the music, the mime, and the décor.

LEAVING aside personal considerations as much as possible, I propose to examine the ballets presented in London by visiting American companies in recent years, in an effort to analyze why certain ballets succeeded and certain other ballets, of equal importance in their creators' and performers' eyes, failed to reach the British audience. In 1946, Ballet Theatre was the biggest company that had come from any foreign country since pre-war days. It was American, and we were in a mood of friendly receptivity to anything from the homeland of our allies. Moreover, Antony Tudor had won his international reputation with this company, and remembering Tudor's difficult struggle in pre-war London, we were anxious to see if his ballets made in America were as good as they ought to be.

Both Nora Kaye and Alicia Alonso showed themselves to be dancers of the highest order; Miss Kaye impressed us by her dramatic range and Miss Alonso by her finesse in classical roles. The company presented the first Balanchine ballets London had seen since the pre-war days, when we saw occasional performances of Concurrence and Cotillon, ballets created in 1932 for the De Basil company. But some of us—in fact, many of us — were left unimpressed by some of the works in the 1946 Ballet Theatre repertoire. We thought Agnes de Mille's Tally Ho! obscene; Tudor's Romeo and Juliet lacking in dance structure; Helen of Troy an overdone joke of juvenile quality; Undertow pretentious, unnecessary, and, again, obscene. We thought that Gala Performance had lost all its acid humor in its blown-up version, and that Jardin aux Lilas was drenched in melodramatic feeling, whereas we had known it earlier as a delicately nostalgic romantic incident, with almost a Chekov flavor. These are my recollections of general opinion at the time; my own opinions often did not coincide with these views. The charge of obscenity against the Tudor and De Mille ballets indicated that we British feel that some subjects cannot suitably be examined in so special a theatrical context as ballet; when love is the subject we want it treated in either romantic or quite realistic style—not in the "slap, giggle, pinch and leer" manner Miss de Mille uses in Tally Ho!

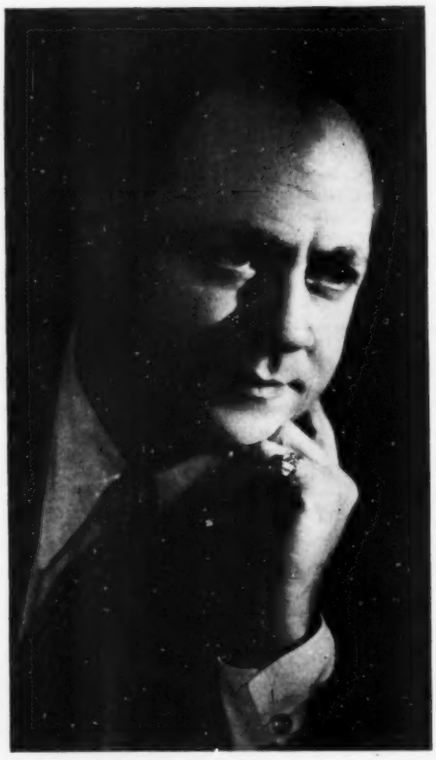
Romeo and Juliet had already been made into good ballet by earlier choreographers; Tudor's version lacked a strong dramatic rhythm, and to many people the Delius music suggested anything but the lusty atmosphere of mediaeval Verona. On the other hand, the London audience found Tudor's Pillar of Fire as vital, astonishing, and dramatic as Jerome Robbins' Fancy Free and Interplay; these were the three most popular works of the season.

By the end of the engagement the general verdict was that some American ballets used unballetic subjects; that the level of male dancing was very fine; that Miss Kaye was a dramatic ballerina of a kind we have bred ourselves, and of which we wholly approve; that Fancy Free was brilliant because it used everyday subject matter with so much tact and understanding. We thought that many of the display pas de deux (The Black Swan, Don Quixote, and Giselle) lacked fineness of execution and the subtle lyric style we admire—even if a good many of us cannot precisely define it.

WHEN Ballet Theatre appeared in 1950 in Edinburgh and London, it brought a smaller repertoire, it had lost some of the dancers we had admired; it showed many new ballets of a strange kind, and it failed to present certain ballets we had wanted to see again. Pillar of Fire again impressed the audience, as did Fancy Free and Interplay. Caprichos interested us with its drama but was poorly danced, and its music and décor seemed unsuitable. Billy the Kid and Rodeo were accepted as museum-pieces of an early phase of American choreography and American folklore, but neither aroused much warmth. To the British a cowboy is a fantasy figure whose proper place is in a moving picture of impossible toughness and violence. We do not see him as an epic figure descended from those soldiers of fortune who convoyed the covered-wagon caravans dur-

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American Ballet in Europe

(Continued from page 167)

ing the exploration of the West. The horse-riding movements used in both ballets seemed embarrassingly childish to London (and to Paris too, where I also saw the company), and the love-making scenes in Rodeo were too gauche for our taste. The one Balanchine ballet in the list, Theme and Variations, was just another program-filler for London, for we had seen half-a-dozen similar Balanchine ballets only a few weeks earlier, when the New York City Ballet came to Covent Garden. The biggest disappointment of all was the absence of any recent Tudor work from the repertoire.

THE visit of New York City Ballet was an artistic adventure which will probably have strong repercussions later among young dancers, choreographers and dance-followers. It will be some time before the implied lessons of Balanchine's whole choreographic approach are fully learned in London, but when they are they will have a strong influence both on the choreography of newcomers to the field and on the young London audience. Many of us thought that too many Balanchine ballets were given, that some of the singleton entries from other choreographers were not good enough for an international repertoire, and that nearly all the dancers showed a great lack of finished style and projection. The male corps de ballet could certainly dance well but it seemed unable to characterize strongly. Maria Tallchief was considered a beautiful and interesting dancer with limited powers of projection, Janet Reed a good executant but lacking in finesse, Yvonne Mounsey a lovely stylist and a good dramatic dancer. Only Francisco Moncion pleased nearly everybody in nearly everything he danced. Orpheus did not attain its full drama on the enormous stage of Covent Garden. Fire Bird was castigated because it was not Fokine's version. Prodigal Son, on the other hand, amazed the audience—although it is over twenty years old—by its richness of dance invention and its controlled dramatic effect. The favorite Balanchine ballets, as might be expected, were Symphony in C, Serenade, and Bourrée Fantasque.

More strong feeling (revealed in balletgoers' discussions at performances) was aroused by this season than by any other given by a foreign company in recent years. The pro-Balanchine faction saw too much excellence in every ballet. The anti-Balanchine set (including a lot of critics) damned him for the similarities of structure in many of the ballets, for the absence of painted décor in several works, for the repetitiousness of certain dance figures that occur often in his choreography, and for what they assessed as a lack of content, particularly in Symphonie Concertante, Symphony in C, and Bourrée Fantasque. Many saw excellences in Fall River Legend, even though it is based on an unfamiliar story, and its theme is one rarely touched by European choreographers, although some of us thought it weak in structure, insufficiently dramatic in many places, too complex in staging, and justifiable only as a display piece for Nora Kaye.

THE Page-Stone Company was victimized in Paris—partly for general political reasons (dislike for anything American) and possibly partly because of ballet politics (the Paris Opéra Ballet had failed in New York in 1948). The howling mob that ruined the opening performance was no spontaneous assembly of offended balletomanes, but a *claque* instructed to shout down the show. At later performances it was possible to gather a better impression of the genuine audience reactions, some of which stemmed from disapproval of a ballet on a realistic—i. e. offensive to *le bon goût*—subject (Frankie and Johnnie) and lack of keen interest in a strange dance-style (Limón's La Malinche and The Moor's Pavane).

The French tendency to admire classical ballets simply because they are conventional in form was illustrated when Ballet Theatre gave Pas de Quatre in Paris. This deliberately old-fashioned choreography, with its unimaginative romantic music, thrilled a big Paris audience because it was safe, conventional, and academic in style, and thus indirectly a tribute to their city, in which the art and science of classical ballet began.

Katherine Dunham won a great success in London in 1948 with her Caribbean Rhapsody, and danced to big houses for several months. Her dancing and choreography are carefully worked-out stylizations far removed from the sweat and spontaneity of West Indian folk dance. But the show was admirably staged and lighted, and it had music exactly like the currently popular dance-hall music on Latin-American models. It appealed to a large non-balletic audience, and at the same time interested the ballet public, which could admire the style and beauty of the male dancing and the drama of L'Agya.

MUCH that transpired in these seasons of American companies was successful, but the directors and choreographers surely suffered many shocks when they saw that some of their ballets made no impression, or created a different impression than they had expected. A New York audience may approve a new ballet because of the novelty of its theme even when the theme is not given powerful balletic expression. A London audience will accept novel treatment, but always looks for the dancing, and is not particularly impressed by daring musical or decorative innovations. The London public—except the part of it (which as its counterpart in New York and Paris) that goes solely to admire the dancers—demands a fine lyrical style in classical roles; it wants dramatic dancing to be both drama and dance, and on themes within its own culture; and it will accept any treatment of sexual interest between male and female provided it is not realistic, facetious or unduly naturalistic. The English sympathies in theatre dancing are for mythological or romantic subjects, if they are treated heroically. Comedy of any kind we also enjoy, provided we laugh with, rather than at, the victim of misfortune. We admire fantasy in dancing, and for this reason we cannot even begin to accept ballets dealing with real people or events within the last hundred years. Subjects based on recent history and folklore less than five hundred years old seem unacceptable in England. Indeed, although the English stage has been an international clearing-house for ballet for two centuries, it still retains a fundamentally escapist attitude towards all forms of theatre. In view of the lack of keen interest in any part of any ballet, apart from the actual dancing, and in view of the fact that much of modern American ballet consists of works created by choreographers conscious of belonging to a still-expanding nation with a history that happened only yesterday, it is a tribute both to the quality of the American works and to the friendliness of the London audiences that so much that was shown here was successful.



RECORDING SESSION

Ellen Ballon with Ernest Ansermet before a recording session in England of Heitor Villa-Lobos' Piano Concerto and Chopin's F minor Concerto with the Orchestre de la Suisse Romande under Mr. Ansermet

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Why an Opera Text?

(Continued from page 16)

be incorporated somehow in any translation because it is an integral part of the text, in meaning as well as in sound.

I realize, of course, that a number of people will violently disagree with me, and I am aware that so outspokenly negative a stand needs more detailed arguments than I can offer here; but I for one (although, being a translator of operas myself, I have a personal stake in the matter) am strictly opposed to performing Wagner in English.

Then there is another group of operas for which I see no need for English translations—a large part of the popular Italian repertory. I do not feel that Aïda could gain much by being sung in English. The story is simple and clear; the dramatic impact is in the music. The text has no great literary value, and in this sort of music the loveliness of the Italian language is an asset that should not be lightly discarded.

IN the field of comic opera, however, I should like to make the strongest possible plea for the use of English. When I was watching a performance of Rossini's Il Barbiere di Siviglia recently, it occurred to me again and again how much of the fun, and even how many of the musical niceties, the listeners must necessarily be missing if they did not understand the words. This is equally true of Mozart's great comedies; it is true of Falstaff and of Gianni Schicchi, and in short of all comedies in music—although for the reasons I have given, the performance in translation of Wagner's Die Meistersinger does not seem to me to be advisable. This of course remains a matter of opinion, and nobody can hope to establish laws about it. That American audiences like to hear comic operas in the language they understand, however, there can be no doubt whatsoever. We all have seen on one occasion or another how much more an audience enjoys such an opera when it can follow the intrigues and laugh at the jokes, however silly they may be.

It is often said that there are not enough writers who know English, a foreign language and music well enough to qualify for the role of opera translator. This assumption I believe to be quite incorrect. But as long as the chance that English librettos will be performed anywhere except by tiny non-commercial companies remains as minute as it is today, the temptation for any writer to spend three to six months or a year translating an opera is naturally slight. The supply of translations would certainly be forthcoming if the demand were strong enough.

Another equally important qualifying factor must be considered. One reason that opera is sung in the vernacular in every European country is that, with rare exceptions, all the singers are natives of that country, and sing best and most easily in their own tongue. In an opera house in which a considerable number of leading singers are not too proficient in the language of the country, the problem of a foreign accent enters into the consideration strongly. I remember hearing of an English performance of Die Meistersinger at Covent Garden, in which the Wahn monologue began with the words "Craze, craze, everywhere craze." In the first place the English word "craze" is an entirely inadequate translation of the German word "Wahn," although it would be difficult to suggest a better one-syllable word to express the connotations of the original term. Furthermore, in that Covent Garden performance the role of Hans Sachs was taken by a German singer, and what he really sang was "Krase, krase, efrrivere krase." No comment is needed and none is offered.

LIKE so many other things in art, opera in English is to a certain extent a matter of taste. Nevertheless, it would appear that several principles might be established: 1) Don't make singers sing in English if their English sounds like something from Budapest; 2) Don't attempt to present opera in English if the difficulties of translation are well-nigh insuperable, or if any English text, even a fairly good one, would not really add a great deal to the theatrical impact; 3) By all means attempt to perform comic operas in English if a reasonably amusing text is available, and if the fun is worthwhile. It is possible to agree or disagree with these principles, but I cannot see how anyone can disagree with the basic tenets that an opera is a play, and that a play must be understood to be enjoyed.

At a moment when new and fertile fields are about to open up for the musical theatre—I am of course referring to television—the problem of English librettos, both translated and original, becomes more acute than ever before. A mass medium such as television cannot possibly hope ever to attract large audiences with opera in foreign languages. On the other hand, since television is a single-performance undertaking, it might be difficult to persuade translators to make English librettos for such limited use. Television, in principle, is an ideal testing ground for new operas in English. But who on earth can afford to write an opera—even a short one, and on television an opera would have to be short—if all he can be sure of is one performance?

It is fully and sadly evident that I am raising more questions than I can answer, but I am comforted by the knowledge that I did not really promise any answers and that the posing of questions in itself is often a useful enterprise. Of one thing I am quite sure: For opera to become a living reality rather than the slightly dusty museum piece it too often is it must be brought back into the theatre. It is all very well to improve the visual aspects of opera by bringing scenery and costumes up to date, by seeing to it that the staging consists of something more than the beating of heroic breasts and an occasional falling to the floor, and by insisting that even an extra must have makeup and must not wear moccasins in Carmen. But if opera is ever to be removed from the status of ivory-tower entertainment, a way of making the libretto understandable to all figures decisively in the process.

Anyone taking this position might naturally be expected to insist on opera in English in all cases and at all times. Since I have outlined the reasons for which I do not believe that this is either feasible or even desirable, I may well be accused of inconsistency. But in art as well as in life, most things have to end in a compromise; and compromise is precisely what the problem of opera in English calls for. There are a number of means by which opera can be put back into the theatre, where it belongs. Making the text understandable is one of the means, but obviously it is not the only one. If I have succeeded in pointing out how very vitally important the libretto is to the opera, and if I have further succeeded in making a number of thinking people sufficiently angry to start a heated argument on this subject, this is all I set out to do and all I hope for.

The Germans have a saying, "If something is so dumb that you can't say it—sing it." For all I know, this may be a perfectly sound piece of advice. The question is whether we really want that kind of opera.

City Opera To Stage Manon

The New York City Opera Company will open its spring season at the City Center on March 14 with a performance of Wagner's Die Meistersinger, which was added to its repertoire last fall. The six-week season will end on April 22.

Massenet's Manon will be the only work new to the company's repertoire this spring. It will be conducted by Jean Morel.

Laszlo Halasz continues as artistic and music director. In addition to Mr. Halasz and Mr. Morel, the conducting staff includes Joseph Rosenstock, Thomas P. Martin, Lee Shaynen, and Julius Rudel.

Only one new singer has been announced for the new season, Lydia Ibarrondo, Spanish-born mezzo-soprano, who will appear as Carmen.

In addition to Manon, Carmen, and Die Meistersinger, the schedule will include Faust, The Love for Three Oranges, Don Giovanni, The Marriage of Figaro, La Bohème, Madama Butterfly, Aïda, La Traviata, Cavalleria Rusticana, and Pagliacci.

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Ildebrando Pizzetti

(Continued from page 29)

Lo Straniero (1930), Orsèolo (1935), L'Oro (1948), and Vanna Lupa (1949). The world of Pizzetti's fancy has remained essentially as it was thirty years ago. It is a private and personal world, in which it has become second nature to Pizzetti to resist the assimilation of foreign forms and modes of expression and to avoid any attempt to achieve notoriety. In this absolute disregard for changing fashions may be found the source of Pizzetti's strength, although at the same time it might be argued that this splendid isolation is in some ways a symptom of weakness. The fixity of Pizzetti's artistic canons makes it a difficult undertaking to trace his career in evolutionary terms.

IFIGENIA, Pizzetti's most recent opera, although written for broadcasting and described as a *tragedia musicale radiofonica*, presents no features that are not typical of earlier works conceived for presentation on the stage. Indeed, the jury that awarded the Premio Italia 1950 to Ifigenia, by stressing particularly the musical values of the work, implied that a stage production of it might well be anticipated in the near future. Composed in a short time and completed in July, 1950, the opera, about an hour in length, is inspired by Euripides' tragedy, but is also Pizzetti's own interpretation of the myth of Iphigenia. The sacrifice of the young daughter of Agamemnon and Clytemnestra symbolizes for Pizzetti the tragic destiny of mankind, resulting from the wars that today, as in ancient times, are the consequence of misdeeds and sins committed from one generation to the next. By sacrificing her own life in expiation, Iphigenia points out to mankind the true significance of this sanguinary madness. At the end of the tragedy, Iphigenia, having greeted for the last time from the sacrificial altar the people and objects that are dear to her, raises her voice in speech rather than in song as she recalls the innocent blood that has been shed in centuries of useless warfare. Her tragic question, "Why, why, O Lord, dost Thou permit it? And how long?" is repeated by the chorus in many languages: "Perchè? Pourquoi? Porqué? Warum? Why? Quare?" The choral unison then mounts to a closing Latin text: "Si iniquitates observaveris, Domine, quis sustinebit? Ne irascaris, Domine, satis! Dona nobis pacem."

Pizzetti's youthful mastery might well be the subject of a chapter in his biography, for even his earliest works and activities confirm the profound sense of awareness and responsibility that he has continually manifested in his actions and thoughts. From the time Tebaldini, director of the Parma Conservatory, called him *maestrino*, his native gifts and acquired traits, along with his innate shyness, have kept him a stranger to the intemperance and thoughtlessness of his contemporaries. His character has remained unchanged throughout his career as teacher of harmony and composition in Parma and Florence, as director of the conservatories in Florence and Milan, and now as instructor in a special composition course and president of the Accademia Nazionale di Santa Cecilia.

The honors that have come to him in the past months, on the occasion of his seventieth birthday, have reinforced the judgment of all those, both in Italy and in the rest of the world, who for many years have considered him one of the most significant and original musical poets of our time.

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"MANY ENCORES GIVEN"
—Olin Downes, New York Times, November 27, 1950

"AMONG SEASON'S FINEST . . ."
—N. Y. World-Telegram and Sun, March 9, 1950

"ROLAND HAYES ACCLAIMED AT SYMPHONY HALL"
—The Christian Science Monitor, Boston

"TENOR ROLAND HAYES GIVES SUPERB RECITAL IN SYMPHONY HALL"
—John William Riley, Boston Globe, December 4, 1950

"THE VOCAL ART OF ROLAND HAYES REMAINS AS FIXED AS THE POLE STAR"
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Two Twelve-Tone Composers

(Continued from page 22)

IN Babbitt's aesthetic, "the structure of the set has unique characteristics that determine the form. In other twelve-tone composers the detail is determined by twelve-tone characteristics — but form can be unconnected." It is his firm belief that "the twelve-tone set must absolutely determine *every* aspect of the piece. The structural idea is the idea from which I begin." He never starts a piece "without the conception of how much the resources (of the set) will yield. I have the end in mind as well as a beginning and a middle, and the piece ends when the possibilities or resources of the particular set are exhausted."

Weber's views on the same subject are poles away. "I think a piece is over," he says, "when it has fulfilled its emotional function," although "the fate of the piece is already indicated at the beginning." The implication here is that the twelve-tone row that is chosen does not affect the length or the shape of the piece, for Weber feels that "the row has no governing function in a piece." He added the word "completely" as an afterthought. As a matter of fact, he has written four different pieces—a ballet, a piano suite, a piano concerto, and "another piece" whose name he could not remember—using the same twelve-tone row in each, and he considers each "an art-work in itself."

There is, however, one point upon which both Babbitt and Weber agree. Both disclaim any desire to reach a large audience. Babbitt is again the more rigorous of the two, writing "pure music—music for music's sake," and addressing himself primarily to musicians. Weber writes "for performances," but is "satisfied with private performances—except that they're not so professional."

THE two, incidentally, are good friends, despite their divergent views on practically everything twelve-tone. They are the same age, both having been born in 1916. Babbitt was brought up in Mississippi. He studied with Roger Sessions, privately and at Princeton. He has also studied with Marion Bauer and Philip James, but feels he "owes everything to Roger, who somehow shows the right path any particular student must take." His Composition for Four Instruments has been published by New Music, and his Three Compositions for Piano are forthcoming from Bomart. Asked why he names pieces "compositions," he replies that he "just couldn't think of any other word. I like the overtone of complete abstraction." He taught at Princeton in the mathematics department during the war. He now teaches music there.

Weber has lived in Kentucky and in Chicago, where he attended medical school. When he turned to composition, he tried private study, but gave it up almost immediately and decided on self-instruction. New Music has published his Bagatelles, for piano, and his Dance, for cello solo. Bomart also has some music of his in preparation. His Two Pieces, for cello and piano, have been recorded by Paradox, and Esoteric Recordings should soon release his Symphony for Twelve Instruments and Percussion, which has a baritone solo on a text by William Blake. Weber ordinarily earns a living as an autographer for photo-offset reproduction, but at present he is on a Guggenheim fellowship and is taking advantage of the freedom it affords to compose on a full-time basis.

Loewenguth Members Resume Concert Tour

Three of the members of the Loewenguth Quartet and Marisa Regules, pianist, who were injured in an automobile accident near Rochester on Jan. 15, were scheduled to resume their concert tour on Feb. 26. Roger Roche, violist of the quartet, was seriously hurt. Although he is out of danger and his condition is steadily improving, he will be unable to play with the ensemble for some time. The others in the quartet—Alfred Loewenguth, Maurice Fueri and Pierre Basseux—and Miss Regules have rearranged their programs to include music for two violins, cello, and piano. With the exception of the viola, the quartet of valuable Amati instruments played by the ensemble was undamaged in the accident. The viola is believed to be in reparable condition, however.

XUM

Sir Arthur Sullivan

(Continued from page 15)

can however point to certain leanings by the early Sullivan in the direction of the stage. He had secured a post at Covent Garden Theater, called at that time the Royal Italian Opera House. He wrote almost no music that was completely abstract — even his symphony had as a programmatic subtitle The Irish and was apparently associated with some unfruitful love affair. In 1871, Sullivan's cantata, On Shore and Sea, made use of the device of introducing two vocal themes separately and later combining them in unexpected counterpoint—a device obviously capable of theatrical exploitation, and one that became a marked characteristic of the Gilbert and Sullivan operas.

Like most of Sullivan's music, this cantata is now known to nobody except those who dig around the music libraries. In Britain, the Di Ballo Overture still receives occasional performances, and The Lost Chord is sufficiently well known to have inspired a wonderful recorded sequel by Jimmy Durante. Two or three of Sullivan's 67 hymns are still sung. But what of his grand opera, Ivanhoe (1891), in which Sullivan thought to show off his gifts to their greatest advantage? What of The Martyr of Antioch, The Golden Legend, and his other large-scale works? What of his Cello Concerto, his works for orchestra, his dozens of songs?

The surprising thing is not that these are dead, but that the Gilbert and Sullivan operas remain alive. For Sullivan's period lies under a cloud today. The prevalent British musical style of that period is now held to be sentimental and insipid, over-influenced by the salon side of Mendelssohn and the organ-loft side of Gounod. What is called the renaissance of English music, meaning the new outlook typified by Parry and Stanford from the 1880's, was in fact a revulsion from the style that numbered Sullivan among its practitioners. The present British convention is to venerate Parry and Stanford as pathfinders towards the high esteem that British music enjoys internationally today.

Present-day cultivated taste, therefore, is against Sullivan. There is little readiness to discriminate with nicety between his various compositions. Many earnest devotees of music and of opera are apathetic, at best, to his collaborations with Gilbert.

THE popularity of Gilbert and Sullivan, however, does not rest on the attitude of musical specialists, nor has it ever. The operas succeeded the old burlesques such as Gilbert himself had formerly written—Gilbert's The Princess, a burlesque founded on Tennyson's poem of the same name, was itself the source of Gilbert and Sullivan's Princess Ida. The operas, like the burlesques, appealed primarily to playgoers, not operagoers. Today, similarly, the Gilbert and Sullivan public is far wider than the usual opera public.

In that they belong to a *type* of entertainment for which the demand is still strong, these operas contrast with much of Sullivan's output. The era of the phonograph, radio, and television has no use for his drawing-room songs. A predominantly secular-minded age is not readily receptive to long choral works on sacred subjects. A new generation that barely knows even Mendelssohn's Elijah is growing up in Britain. In the theatre, however, there is still a welcome for light pieces with singable but solid music, a genuinely developing plot (missing in so many later musicals), witty dialogue, and gay settings.

The Gilbert and Sullivan operas, moreover, are classics. This is not merely a term of commendation or affection; it represents the judgment of hard cash at the box office. It means that the taste for these works, and the habit of patronizing them, is passed on from parents to children. Consequently a management need not spend money lavishly either on publicizing the product or on titivating it with smart modern touches. Such touches, indeed, are no asset in the presentation of Gilbert and Sullivan. The reputation of the D'Oyly Carte Opera Company, holders of the English copyright, rests partly on the legend that the stage direction is carried out exactly according to the instructions of Gilbert himself. It is an ill-founded legend. The changes in the staging since Gilbert's day have in fact been many; for detailed accounts of some, see the autobiography of Jessie Bond, the actress who in 1878 created the role of Hebe in H.M.S. Pinafore and lived to see her memoirs published in 1930. But the D'Oyly Carte company certainly inherits the basic tradition. This, as well as the individual achievement of such stars as the late Sir Henry Lytton, has helped to collect for them a public which—in Britain at least—exhibits more enthusiasm than discrimination.

It might seem, then, that the survival of the Gilbert and Sullivan operas—plus Cox and Box, which the D'Oyly Carte company plays as a curtain-raiser to H.M.S. Pinafore—is due to non-musical reasons. There are some who, like the British musical historian Ernest Walker, therefore ascribe to Gilbert the major artistic share in the partnership. But this will not do. The many stage works that Gilbert wrote without Sullivan, including straight plays in prose and verse as well as light-opera librettos for other composers, are not less dead than the operas that Sullivan wrote without Gilbert. It was the fusion of the two men's gifts that generated the lasting fire.

The work that Sullivan did for Gilbert was musically his best work. Sullivan, it is true, thought himself fettered by the nature of the texts; he declared that his job had been reduced to "word setting, I might almost say syllable-setting" instead of offering him scope for the broader musical interpretation of drama. But the limitations imposed by Gilbert turn out to have been those suited to the range of Sullivan's gifts. They prevented Sullivan (apart from such lapses as I Hear the Soft Note, in Patience) from toppling into the sentimental, succulent style that besets much of his other work. The verbal ingenuity and metrical skill of Gilbert stimulated Sullivan to a sprightliness of melody and rhythm that, for all it owed to the example of Offenbach, displays a real individuality and liveliness of style. One may recall, for instance, the tripping treatment of the words "A doctor of divinity who is located in this vicinity," in the finale of Act I of The Pirates of Penzance.

Sullivan's gift is not to be plumbed by purely musical analysis. Like Gilbert's, it was a gift for the theatre. Sullivan could illuminate a syllable, but he could cope equally well in music with continuously developing action on the stage. His long and complex Act I finales afford the main examples of this. In The Mikado, for instance, thirty pages of vocal score without spoken dialogue include the whole episode of the entrance and suppression of Katisha.

Sullivan's musical armory was full of devices apt for the stage. There was parody—of Donizetti and Handel, for instance, in Trial by Jury. There was quotation—Bach's Great Fugue in G minor, in the Mikado's song; Rule Britannia, in Utopia Limited. There was the contrapuntal combination of distinct themes, used for the contrasting of characters—sometimes, as in The Pirates of Penzance and The Gondoliers, setting one time-signature against another. There was the dramatic recapitulation of melodies already heard; in The Yeoman of the Guard there was even the use of something like a leitmotiv to represent the Tower of London. The patter-song, a device that might seem to have exhausted itself with Rossini, was given new life in Ruddigore by being worked into a trio. A particular characteristic of Sullivan's is the deadpan setting of comic words, best exemplified in the mock-lullaby from Cox and Box, Hushed Is the Bacon.

Skill in such distinctly operatic art was added to Sullivan's skill as a melodist, as a choral writer in the British tradition, and as an orchestrator. The result was a solidity of texture that is rarely to be found in light opera, and a stylishness that can stand up without shame beside that of Offenbach and Johann Strauss, Jr. The singing commercial may bring a reminder of Sullivan's talents as a tunesmith, but he was more than that. To appreciate him we must be in the theatre when the curtain goes up on Titipu or Barataria or Tower Green.



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SWITZERLAND

(Continued from page 134)

duction of Beethoven's Fidelio.

The Berne Stadttheater gave the world premiere last fall of Der Spanischer Rosenstock, an opera by the Swiss composer Armin Schibler, who demonstrates in this score a vigorous talent for heroic, impassioned theatrical expression. For the near future, the Berne Opera has announced the Swiss premiere of Catalani's La Wally, and the first performances in Berne of Alban Berg's Wozzeck and Verdi's Luisa Miller. In the summer of 1950, the Berne Stadttheater presented a schedule of *grands galas italiens,* with the orchestra of La Fenice in Venice and soloists and ballet from La Scala in Milan, under the general direction of Yanno Wolf-Ferrari. Verdi's Aïda and La Forza del Destino were triumphantly successful.

The Geneva Opera does not have the resources to maintain a permanent company; it imports foreign artists for each opera. Its artistic director, Charles Held, has offered many beautiful productions. Under the direction of Ernest Ansermet, an admirable performance of Debussy's Pelléas et Mélisande was given. Future plans include a Falla evening composed of La Vida Breve and El Amor Brujo; Rimsky-Korsakoff's Le Coq d'Or, with décors and costumes by Constantine Kolovine; and Mozart's The Marriage of Figaro, with artists from Vienna.

SWITZERLAND is not unaffected by the present craze for festivals and musical weeks. In addition to the larger undertakings I shall list here, it would also be possible to include the names of many smaller cities that have organized summer concert cycles somewhat imprudently described as "international."

The Semaines Musicales de Lucerne have attained immense prestige. Each year a cosmopolitan crowd gathers on the shore of the most beautiful of all the Swiss lakes. Plainly, this audience does not come in search of new works or young talents. It takes offense if it is asked to listen to an unknown composition or a performer whose name is not known throughout the world. Each year virtually the same celebrities appear as conductors and piano and string soloists. In 1950 the conductors were Ernest Ansermet, Wilhelm Furtwängler, Herbert von Karajan, Rafael Kubelik, and Bruno Walter. The soloists were Wilhelm Backhaus and Dinu Lipatti, pianists; Nathan Milstein, violinist; William Primrose, violist; and Pierre Fournier, cellist.

The International Bach Festival at Schaffhausen came into particular prominence last year because of the bicentennial of Bach's death. Space does not permit a detailed account of the programs. Two performances, however, were outstanding. The Passion According to St. John was given by the Thomanerchor of Leipzig, under the direction of Günther Ramin, and the Mass in B minor by the Reinhart-Chor of Zurich, under the direction of Walter Reinhart. Other contributors to the festival were the orchestras of Winterthur and of Saint Gall; Arthur Grumiaux, violinist; Enrico Mainardi, cellist; the Swiss singers Maria Stader and Elsa Cavelti; and Hermann Abendroth, conductor.

The fifth annual Semaines Musicales de Braunwald took place in the little mountain village in Suisse Centrale from which it takes its name. Under the general direction of Bernhard Paumgartner, of Salzburg, this summer school is planned for an élite group concerned with questions of musical aesthetics and history. The central theme last summer was The Evolution of Opera. The subject was treated with authority; Professor Paumgartner dealt with the classic period and Will Eisenmann with the modern period. The lectures and discussions were illustrated by several concerts. The tourist trade never finds its way to Braunwald, and for this reason the enterprise remains one in which music is served with honor and with the greatest unselfishness.

Other summer events were the Festival de Juin, at Zurich; the Semaines Musicales de l'Engadine, in Saint Moritz, Pontresina, and Silvaplana; the fifth Septembre Musical, at Montreux; and the Festival d'Automne, at Vevey.

SEVERAL other institutions play important roles in Swiss musical life. Last year the Association des Musiciens Suisses celebrated the fiftieth anniversary of its founding. An account of the occasion appeared in MUSICAL AMERICA in October, 1950. At these festivities, the composer Willy Burkhard received the prize offered by the association once every four years. The association provides the sole bond among the musicians from the various sections of Switzerland. Its aim is the moral and material support of composers, teachers, and instrumentalists in their careers. Unfortunately, its activity is limited in all directions by a lack of money. The tiny subsidy provided by the government permits the accomplishment of only a small part of its most urgent tasks—the provision of scholarships for students and aid to composers by providing materials, and the fostering of artistic relations with foreign countries. It is humiliating to admit that our national Society of Musicians is so impotent for want of funds.

The Société Suisse de Musicologie quietly accomplishes useful work, under the presidency of Ernst Mohr. Among its eminent members are Prof. Handschin, Willy Schuh, Fritz Gysi, A. E. Cherbuliez, and A. Geering. The studies of the musicologists make a precious contribution to the history of our art.



Freddy Bertrand

The jury for the piano division of the 1950 International Competition for Musical Performers, held in Geneva; G. Francesco Malipiero, Emile Bosquet, Alfred Cortot, Walter Frey, Funemond Trillat, Vladimir Horbowski, André Marescotti, Henri Gagnebin, Nikita Magaloff, and Mario Corti

It is a joyous matter to record the birth and rapid growth in Switzerland of the Jeunesses Musicales. The important function of this movement in the musical life of Belgium, at the instigation of Marcel Cuvelier, and of France, under the guidance of René Nicoly, is well known. Launched in Geneva in 1950, the movement of the Jeunesses Musicales quickly spread to other cities of Suisse Romande. It is now taking root in in Suisse Allemande. Such lecturers as Roland-Manuel and Emile Vuillermoz came from Paris to speak to the young people, bringing the richness of their knowledge and experience.

The activity of the Jeunesses Musicales is sure to have a profound repercussion, if the movement progresses as may be anticipated. The older audience at the major concerts has become blasé and reserved. Its interest is turned toward the past; it makes almost no effort to understand contemporary art, nor does it see any reason to encourage living artists. The young people who form the audience of tomorrow must have minds and hearts that are open to every aspect of music. The Jeunesses Musicales seek to achieve this aim.

Every autumn the Concours International d'Exécution Musicale de Genève brings a throng of young performers eager to win laurels. Last fall, 255 candidates came from thirty countries. The jury was severe, and awarded only four first prizes — to a woman singer, a man singer, a clarinetist, and a trumpeter. One of the winners, Nell Rankin, is an American. Her admirable contralto voice and her deep musicality created a sensation, and it is safe to predict that she will have a fine career. After distributing the prizes, the indefatigable motivating force of the Concours, Frédéric Liebstoeckl, left to engage in preparatory work for the thirteenth competition, which will take place in Geneva in September, 1951.

The Swiss-American Friends of Music, a group founded in Geneva by Mme. Colette de Veyrac, of the Cultural Section of the United States Legation in Berne, continued its activity. In two years this organization has given 73 chamber-music concerts. Since each program contains an American work, we have now heard 73 compositions, nearly all hitherto unknown to the Geneva musical public, by such American composers as Aaron Copland, Virgil Thomson, Samuel Barber, Walter Piston, William Schuman, George Gershwin, Jacques de Menasce, David Diamond, Robert Palmer, Richard Donovan, Edmund Pendleton, and Charles Jones. The concerts, which are free, are attended by a loyal and enthusiastic young audience. Mme. De Veyrac deserves the highest credit for her success in creating a cultural asset of such high quality without financial backing. Thanks to her efforts and those of the artists who appear on her programs, we have established real contact with contemporary American music.

THE Radiodiffusion Suisse assumes a position of the first magnitude in our national musical life. No material considerations stand in the way of the presentation of its programs, and it is able to employ impressive resources to realize its undertakings. Without the radio, what would be the lot of the Swiss composers, who see the barriers multiply between their works and the public, who seldom find interested publishers, and who rarely hear their music performed elsewhere? Most of them are sentenced to silence. The Swiss radio, however, has recognized an obligation to make its immense audience available to those who feel a need to renew the language and the forms of music. By taking the place of the individual patrons who no longer exist, and by giving

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XUM

SWITZERLAND

(Continued from page 172)

hearings to works based on new techniques and artistic principles, the Swiss radio is opening an area of experience that is of the greatest importance for our musical future. The magnificent ensemble at its disposal, the Orchestre de la Suisse Romande, enables its conductors, Ernest Ansermet and the writer of this article, to perform music of all kinds and periods in a manner that makes its value known. In September, 1950, Radio-Genève celebrated the 25th anniversary of its establishment.

Several American artists have been heard in Switzerland, and some of them have won exceptional success. Eugene Ormandy conducted a gala concert in Geneva on the occasion of the Rencontres Internationales. Directing the Orchestre de la Suisse Romande for the first time, his authority, temperament, and experience won him a triumphant reception. Marian Anderson, Yehudi Menuhin, Artur Rubinstein, and Rudolf Serkin all returned to a loyal public. Andor Foldes, a pianist we had not previously known, impressed us by his mastery and musicianship. Among other American artists who visited Switzerland were Julius Katchen, Shura Cherkassky, Edward Katz, Robert Wallenborn, Helen Brainard, Emma Boynet, Ernst Wolff, and Thomas Scherman.

Having mentioned the names of many foreign artists, it is just that I should also speak of some of the Swiss artists who confer distinction on their native country. Among the leading pianists are Jacqueline Blancard, a musician of incomparable mastery, taste, and culture; Clara Haskil, gifted with an ardent temperament and intuitive musicality; Edwin Fischer, a powerful personality who makes a somewhat spectacular specialty of playing Bach and Mozart concertos and conducting them at the same time; Adrian Aeschbacher, of a magnificent romantic temperament; and Franz Joseph Hirt, a fine exponent of modern music. Henri Honegger has become our national cellist, and there is the very young violinist Hans Schneeberger, whose rare gifts will carry him far.

SEVERAL new Swiss compositions have received their premieres recently, and a number of others will be performed before the end of the season. Nearly all of them are still unpublished; no Swiss publisher will print symphonic music. In this limited space, it is possible to offer only a brief analysis of some of the most significant recent products of Swiss musicians.

Frank Martin has written a sixteen-minute Ballade, for cello and orchestra, which enriches the limited literature of the cello with a work of high merit. Roger Vuataz has composed a 135-minute oratorio, Jesus, for double choir, vocal quintet, and large orchestra, on the life of the Christ, with a text drawn from the Bible. It is a monumental work, revealing the religious sentiment, the compositional skill, and the personal harmonic language of its composer. Jesus was given its first performance by Radio-Genève on Dec. 20, 1950.

Aloys Fornerod's new twenty-minute Concerto for Chamber Orchestra gives testimony of his taste, fineness of spirit, and musical sensibility. Henri Gagnebin, director of the Geneva Conservatory, has written a charming thirty-minute ballet, Printemps, full of fantasy and humor. Jean Binet's symphonic prelude Le Matin (nine minutes) is a lovely page, marked by a poetic quality that is intimate yet serious, and full of sunlight in its middle section.

The Concertino for Piano and Orchestra (sixteen minutes) by Bernard Reichel, demonstrates the assurance this extremely serious composer has attained. Rafaele d'Alessandro's Second Piano Concerto (26 minutes) illustrates two of its composer's chief qualities, his melodic gift, and his rhythmic vitality. By its happy union of these elements, the Second Concerto wins its hearers on first listening.

Luc Balmer has written a delightful work for solo voices, school-children, and small orchestra, Die güldene Schelle, Legendenspiel für die Jugend. The Mass in Honor of St. Theodulus, Op. 69, by Albert Moeschinger, for mixed choir and organ, displays the tormented yet appealing nature of its composer.

Willy Burkhard's Fantasia Mattutina, for large orchestra (fifteen minutes), is a brilliant work, orchestrated in a highly personal style. Burkhard is incontestably the leading composer of Suisse Allemande. Rolf Liebermann's latest work is a dramatic cantata for solo voices, mixed choir, and orchestra, Streitlied zwischen Tod und Leben. It is one of the most remarkable works to appear in Switzerland since the war. Lieberman is a temperate twelve-tone composer, employing with equal virtuosity various techniques of composition. It is less the technique of the cantata that is impressive, however, than the authenticity of its dramatic feeling.

FEW Swiss composers have the courage, not to say the heroism, to attempt an opera. Robert Oboussier has set forth on the great adventure, and he gives evidence of a sure artistic intuition, in addition to the *studium musicum* that animates him. His opera, Amphytrion, manifests such an impressive range of qualities that it has been accepted by the Berlin Opera for production in January, 1951. It will also be staged by the Dresden Opera later on. Consisting of a prologue and three acts, the opera employs a libretto based on Molière and Kleist. In his score Oboussier adopts a tonal style without renouncing the personal harmonic language he has so patiently formed. It is a direct work, which should conquer a large public without making concessions.

Last year Swiss music lost one of its venerated masters when Emile Jaques-Dalcroze died at the age of eighty. A notable artist and a notable human being, "le cher Jaques," as he was called by old and young alike, leaves a fruitful life-work, and a luminous memory in the hearts of all who knew him.



Armin Schibler

In this picture of Swiss musical activity in 1950 may be found examples of intelligent, disinterested activity. New forces are coming into action. These are directed by men of experience who are moved by a profound desire to see music penetrate into every social environment, and they are served by young people who are aware of the role they will play tomorrow.

It is true that music has a hundred facets. For the majority, it is only an ornament of life; but for some it is nourishment for the heart and the spirit. It is these last who point the way to the future.

American Soprano Wins Lausanne Award

LAUSANNE, SWITZERLAND. — Teresa Stich-Randall, of New Hartford, Conn., was the winner in the soprano division in an international competition for opera singers, held in January under the auspices of the city of Lausanne. She was awarded a prize of 500 Swiss francs. The American singer has been studying in Milan recently under a Fulbright scholarship. In her own country Miss Stich-Randall sang in the NBC Symphony broadcast of Falstaff, conducted by Arturo Toscanini last spring, and in the Columbia University Opera Workshop production of Virgil Thomson's The Mother of Us All.

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Giuseppe Verdi

(Continued from page 6)

of music. Genuine affection always tends to produce a positive evaluation of anything, including the less important and even the prosaic, that can be associated with the subject of our admiration, if only in an indirect way. It is in this spirit that these four short notes written by the hand of Giuseppe Verdi are here offered to the public.

SUCH an attitude on the part of an American family of Italian ancestry has enabled us to reproduce the original letters in facsimile. These letters were acquired around the beginning of the twentieth century by Francesco Finelli, a *cavaliere* and an amateur singer of professional attainments. His performances of Verdi arias, of the music of Leoncavallo, his best personal friend, and of Giordano and Tosti were popular at that time in many countries, including the United States. Signor Finelli spent several years in this country, and in 1890 married the American daughter of the actor Carlo Thorne. It was my good fortune to count among my students at City College of New York last year a grandson of Francesco Finelli, Louis d'Onofrio, who, together with his mother, Signor Finelli's daughter, came to New York from Italy shortly after the end of the second World War. Mr. D'Onofrio drew my attention to a fat scrapbook in their possession. While skimming through their treasure chest of documents, I discovered the four Verdi autographs, which, as the opposite page demonstrates, are still in excellent condition. To my former pupil and his family, and especially to his mother, Mrs. Carlo d'Onofrio, go my sincere thanks for their gracious consent to the reproduction of their possessions.

The four letters are printed below in Italian, followed by English translations. All four are addressed to Verdi's wine dealer, Signor Conti, and concern the supply of the composer's permanent home, the villa Santa Agata in Busseto. Verdi was by no means a heavy drinker, but, according to Franz Werfel, one of his biographers: "Verdi has the reputation of a lover and connoisseur of good cooking; though he does not compare with Rossini in this respect, he sets a splendid table. He loves the light wine of Italy and heavy Havana cigars, nor does he disdain a game of cards after the evening meal." Obviously the closeness to earth and simplicity that attracted the people everywhere to his music also governed the daily routine of his later years.

An equally straightforward way of thinking and acting speaks from our letters, whose sobriety supports Ferruccio Bonavia's characterization of Verdi's business letters: "Verdi writes not as merchants do today, but as we imagine merchants did in an age of golden honesty. The composer becomes the plain dealer who dislikes long words and sentences and is utterly unable to understand artistic vagaries or the backsliding of a mere poet."

YET, psychologically speaking, it is probable that Verdi rarely thought in the terms of a merchant. He was at all times proudly aware of his peasant nature; and, if anything, the style and content of the present letters illustrates this attitude. Here Verdi is battling valiantly to obtain his money's worth. The three letters of 1886 (the year of the completion of Otello) should be read together as the background of a single little story. The sequence of events is self-evident. Signor Conti apparently was a shrewd man who, knowing his patron's definite preference for Pomino—a preference with which, I understand, many connoisseurs of Italian wines agree—first shipped the Chianti, the master's second choice, trusting that the Pomino would always be welcome. When he received a second request for the Pomino, he promptly shipped it a few days later. The maestro, however, refused to be cheated with half-filled bottles. While these communications were certainly written "without care" and "in haste," it is amusing to observe that Verdi did not forget to address Signor Conti as "Highly Esteemed Sir" in the letter of May 11, 1886, which contained the specific request for the Pomino. In fairness to Verdi, it should be pointed out, however, that he also insisted on receiving a bill.

A comparison of the earlier letter with the three later ones shows a slight difference in the handwriting. In 1886, the writing appears to be less systematic and less clear. The language, too, is even more rudimentary than that of the 1877 letter. A comparison of the signatures tends to confirm Franz Werfel's interpretation of the famous circle, by means of which "the writing hand puts a sort of hedge around it, a sheltering or wall, at once cautious and vigorous. This is the meaning of the loop that encircles the name, leaving a smaller and smaller opening for the admittance of the world as time goes on."

A final remark may be added about the places from which the letters were written. In the sunny port of Genoa, it will be recalled, Verdi maintained for many years a second apartment. As a citizen of Genoa, he was active in charitable and civic affairs. But he was deeply rooted in Busseto, a town near his birthplace, Le Roncole, where he spent most of his youth. Throughout his life he always returned to Busseto, the proud and capable manager of his ever-growing estate.

While these letters have never before been reproduced in facsimile, they were published in the now defunct music journal *Orfeo* on Dec. 24, 1912, when Francisco Finelli allowed them to be printed, almost without commentary, as tribute to Verdi in connection with the forthcoming hundredth anniversary of his birthday. Signor Finelli probably never imagined that fate would steer his descendants, and with them his collection, to the shores of the country where he had enjoyed so much personal success. But I am sure he would have been the first to endorse this offering of his precious autographs as an American share in the world-wide salute to Giuseppe Verdi.

Music in the Soviet

(Continued from page 144)

quite the contrary is the case. The music is primitive and obviously unimaginative, couched in vulgar commonplaces of the most boring academic harmonies and melodies. It is so unfresh that, taken together with its libretto, it produces the effect of a pompous piece of patriotic drivel, the like of which could not stand more than one performance in the remotest rural district of the United States. It seems impossible to this writer that Shostakovich, a skillful craftsman and a trained composer well versed in the musical techniques of our time, was not aware of the sterility of this propaganda piece while he was writing it. In effect, this "model of Soviet socialistic-realist art" is a dramatic example of what oppressive conformism can do to a gifted composer. It is also a sorry symbol of so-called socialist culture, and it indicates better than anything else what kind of art the tyrants of the Kremlin need or are ready to accept from their helpless and completely subjugated creative artists.

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XUM

ISRAEL

(Continued from page 124)

awards prize scholarships in an annual competition. This year it gave ten scholarships for local study, at £60 each, and a £400 scholarship (to a singer now in Rome) for study abroad. In individual cases, moreover, financial aid is sometimes given to exceptionally gifted young musicians.

SUCH musical organizations as the Israel Philharmonic and the Hebrew National Opera also fall under the supervision of the Ministry of Culture, which gives them small subsidies. The Hebrew National Opera has become a matter of deep concern because of the poor quality of its performances. Its director, the American-born singer Edis de Philippe, has declined to accept supervision, despite the fact that the company is called the National Opera and receives a subsidy from the state. Unless the performances are vastly improved it is not likely that the subsidy will be continued. Meanwhile a new light-opera company, Teatron Musicali, with some of the former National Opera principals and a fine chorus of young immigrants, is raising the hope that improvement may occur in the field of opera.

The Music Center at Ein Gev, envisaged as the Tanglewood of Israel, is another project sponsored by the department, along with several small conservatories, chamber-music groups, and choruses. For such sections of the country as the Negev, which rarely have any opportunity to hear good music, mobile record libraries have been established.

Another important function of Mr. Pelleg's department is the promotion of music festivals in Israel. At present, facilities for such events are wholly inadequate, although a convention center with an auditorium seating 3,500 is now being constructed in Jerusalem. It is hoped that music festivals in Israel will eventually become tourist attractions comparable to the Edinburgh Festival. The first Festival of Jewish Music was given last June; unfortunately, it was not a success. Mr. Pelleg disclaims responsibility for its failure, since the festival was planned before his department was actually operating. Every composer was represented, without discrimination. In the future, Mr. Pelleg and his associates will choose only the best works for events of this kind. At Ein Gev, a Bach festival was presented in September, and the annual Passover Festival will take place in the spring.

PLANS are already being made for the Jerusalem Jubilee, to take place in 1952 and 1953 in celebration of the 3,000th anniversary of King David's reign. Serge Koussevitzky has agreed to head the musical section of the festival. He expects to return to Israel in February, 1952. Mr. Koussevitzky proposes that an operatic ensemble from La Scala in Milan, as well as famous orchestras and ballets, be brought to Jerusalem for the occasion. He also envisages a great pageant, for which he hopes to induce prominent composers to write a score. The Music Department will commission works by Israeli composers for this festival, and also for other festivals it may sponsor.

The music section of the state radio, Kol Yisrael (The Voice of Israel), is not under the control of the Ministry of Culture, although it sponsors lectures on music, musical programs for young people, and discussion periods. The musical director of the radio is Karel Salomon, who is also a member of the council of the Music Department. Born in Heidelberg, Mr. Salomon studied with Richard Strauss. He conducted in Baden-Baden, Hamburg, and Berlin before coming to Palestine in 1933. He was one of the founders of the Palestine Broadcasting Service, the state radio under the Britain Mandatory Government. He organized the PBS Orchestra and Choral Society and headed its music department. During the Arab-Jewish war his home, in a small village north of Jerusalem, was completely destroyed, including his extensive musical library. Through his efforts all the Hebrew records belonging to PBS were salvaged, and now belong to Kol Yisrael. During the battle of Jerusalem he was greatly concerned about this collection. Broadcasting House was inaccessible to him, for it was controlled by the Arab Legion. When the British mandate drew to a close, Mr. Salomon obtained permission to retrieve the records. He found that they were intact, although the Arab Legion, before evacuating Jerusalem, had smashed all the Arab records in the studios, presumably because they could read the labels and felt that they were sabotaging something valuable. Some of the technical equipment was badly damaged. Mr. Salomon was more exercised about the Hebrew records than about the equipment or classical recordings, for he knew that the equipment and the classical works could be replaced, whereas many of the Hebrew records were irreplaceable.

AS head of music for Kol Yisrael, Mr. Salomon plans the programs without fear of sponsor trouble. Over half the broadcast time is devoted to music, of which about two-thirds is recorded and one-third live. The Voice of America has made a large number of excellent recordings available to Kol Yisrael. These include all types of music—jazz, symphonic works, and opera. Among the items in the collection are William Grant Still's Troubled Island, Marc Blitzstein's Airborne Symphony, and George Gershwin's Porgy and Bess. Programs devoted to contemporary music are sponsored by the Israel Society of Contemporary Music on every Sabbath afternoon. They are usually followed by an hour of operatic music. Contemporary music also appears in many of the daily programs.

Kol Yisrael has its own orchestra, which plays at least once a week. It is heard both over the radio and by a large audience in the hall of the Beth Hechalutzot in Jerusalem. Mr. Salomon endeavors to include in each program one work that is new or unfamiliar in Israel. A great deal of chamber music is played by local artists. Young musicians are given a chance in the First Broadcast, a holdover from the days of PBS, when many artists who are now prominent, including Menahem Pressler, were heard for the first time. The Israel Philharmonic broadcasts a part of its concerts two or three times a month. Chamber-music programs are broadcast from the Tel Aviv Museum.

THE radio is subsidized by its listeners, who pay two pounds a year for a license for the use of a radio set. In this country music is more of a necessity than it is elsewhere, because the official language—Hebrew—is difficult for newcomers, and the country is to a large extent made up of people for whom Hebrew is a recently acquired tongue. Although they understand it, when they want to relax they turn to music.

It is still too early to appraise the accomplishments of the Department of Music in the Ministry of Culture and Education. Its aims are of great value to the cultural life of Israel. At present, economic necessity justifies certain government controls. It will be interesting to see how far these controls are retained if the situation becomes more normal.

Artists who have performed in Israel have praised the deep musical feeling in its audiences, whether in the concert halls of the cities, the fields and dining halls of the Kibbutz, or an army camp in Elath. Government supervision can do much toward making music and musical education available to all. Time will tell whether the course this new state has taken is desirable or not.

At any rate, the choice of Frank Pelleg as head of the Department of Music seems fortunate, for he is progressive and liberal. Born forty years ago in Prague, Mr. Pelleg studied at the Prague Conservatory under Novak, Hofmeister, and Malko, and at the University of Prague, and conducted for three years at the Prague Opera. An admirable pianist and harpsichordist, he has often appeared in recitals and as soloist with the Israel Philharmonic since he came to Palestine in 1936. He is an authority on Bach.

At the time of the founding of the State of Israel, many Israeli citizens changed their names to Hebrew forms. Until then, Frank Pelleg had been Frank Pollak. How did he choose his Hebrew name? "Pelleg" means "brook" in Hebrew; in German, "brook" is "Bach." In Israel, Pelleg and Bach are synonymous.



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GERMANY—Berlin

(Continued from page 122)

Leibowitz had been. Varèse's severe demands attracted a very small circle of students, who left Darmstadt enthusiastic apostles of his radically modern technique.

The most controversial courses were those dealing with the criticism of new music. Theodor W. Adorno, who advised Thomas Mann during his work on Dr. Faustus, returned from Los Angeles to Frankfurt. He gave unusually penetrating lectures, notable for their theoretical thoroughness and their Mephistophelian dialectic, especially in his attacks on neo-classicism. Hermann Scherchen also attracted a circle of admirers. In a lecture in the Darmstadt Technische Hochschule he analyzed what he calls "musical realization" — the performance of new music with the utmost possible technical skill and stylistic insight.

Mr. Scherchen conducted the Darmstadt concerts. A program was given in honor of Krenek's fiftieth birthday, in which several European and American composers between the ages of twenty and 35 were represented. Peter Racine Fricker's String Quartet, which had already been enthusiastically received in Brussels, won one of the biggest successes of the Darmstadt festival. This thirty-year-old Londoner has a serious temperament, inclined to melancholy and introspection. His quartet is filled with a vivid fantasy expressed in polyphonic terms, with fluctuating melodic lines and sonorities that remind one of Bartók and of Schönberg in his middle period. Werner Neuhaus, Günther Rossbach, Erich Böhlscheid, and Betty Hinrichs, students at the Cologne Staatliche Hochschule für Musik, gave an astonishingly finished performance of the difficult work.

The 22-year-old Reinhold Schubert revealed great gifts, not yet thoroughly matured, in his Piano Sonata. It is very bold in its harmony and atonal in idiom, but rather simple in form. David Diamond's cool and neo-classic sonata was greeted with laughter. Diether de la Motte, another 22-year-old, a pupil of Wilhelm Malers of Detmold, was represented by a Chamber Concerto, for flute, oboe, clarinet, and string orchestra, which reflected the influence of baroque models.

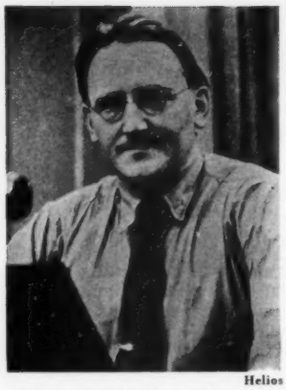
Two Italian novelties, conducted for the first time by Mr. Scherchen, provoked violent controversy. Composition Number Two, for chamber orchestra, by Bruno Maderna, a thirty-year-old Venetian composer, is a brilliant and bizarre achievement. From a long, complex web of dissonance emerges a transparent episode in sharp contrast, punctuated by the staccato of a xylophone. The third part reminds one of the technique of the pointillist painters as its isolated tones develop into a sort of fugato, which leads to a dance-like finale rich in percussion effects. This twelve-tone work is truly imaginative. Even more radical in its abandonment of conventional sonority is a work by the 24-year-old Roman composer Luigi Nono—a set of variations on a twelve-tone row from Schönberg's Ode to Napoleon. The second movement, with its ejaculatory style, its melodic jaggedness, its long holds, arouses a tension which at the premiere, broke out into open disapproval. This relentless and extremist work is undeniably powerful and packed with ideas, but it will need revision before it is performed again.

The Darmstadt composer Hans Ulrich Engelmann provided the most effective and immediately acceptable work of the festival; his Symphonic Allegro was a tour-de-force of orchestral dynamics, surpassing even Shostakovich. Matthias Siedel, a 21-year-old composer from Detmold, showed more motor energy than judgment in his violent Violin Sonata, which misuses endless ostinatos.

Hans Werner Henze's Second Symphony, which lasts half an hour, was the final work in the program. This young Westphalian composer, born in 1926, has talent, a good flow of ideas, and high ideals—evident in all three movements. Nevertheless, the composition has a touch of the bombastic about it. When the brasses break out fortissimo in the final Adagio with the chorale Wie Schön leucht uns der Morgenstern, we can observe an example of the new expressionist romanticism.

In Donaueschingen, where historic chamber-music festivals were held in 1921 through 1924, the old tradition was revived. I was unable to be present. Favorable reports were sent of a new work by Wolfgang Fortner for two pianos, seven solo instruments, and orchestra, on the theme B-A-C-H; and of an orchestral work, Die Zwitschermaschine, after a picture by Paul Klee, by the young Berlin composer, Giselher Klebe.

OPERATIC life in Berlin was very active but conservative. The Städtische (Municipal) Opera, in the British Sector, offered a new production of Wagner's Das Rheingold, with Heinz Tietjen as stage director and Emil Preetorius as designer. Instead of Bartók's The Miraculous Mandarin, which had been promised as a festival performance in connection with the Industrial Exhibition, a sumptuously-staged production of Strauss's Der Rosenkavalier was offered. The success of the production arose more from extraneous factors than from its musical or vocal excellence. Elisabeth Grümmer was an unusually intense and intelligent Octavian, but Emanuel List's voice was no longer sufficiently flexible for Ochs, and Paula Buchner, as the Marschallin, sang sharp, a fault that she managed to overcome in the role of Isolde. In Tristan und Isolde, Georg Sebastian, who has conducted at the Paris Opéra, revealed a passionate temperament and a profound sympathy for the romantic style. He also won great success with his conducting of Beethoven's Fidelio.



Helios

Hermann Scherchen, who conducted programs of new works at Darmstadt last summer

The Städtische Oper production of Benjamin Britten's comedy Albert Herring, which had already won a great success in its German premiere in Hanover, was especially fine in the homogeneity of the dramatic and musical elements. Leopold Ludwig conducted the small orchestra with vivid temperament, exquisite control, and sensitively gauged tempos. Helmut Krebs, in the title role, revealed himself as an expert comedian, as he already had with his superb David in Die Meistersinger. He has become a distinguished actor and a representative of bel canto who is sensitive to the slightest vocal nuance. Liselotte Losch was the Lady Billows, straitlaced mixture of governess and Queen Victoria. Werner Kelch, the stage director, and Josef Fenneker, the designer, gave the opera the broad visual humor it demands.

The Städtische Oper production of Johann Strauss's Wiener Blut was a dazzling show. Adolf Rott was brought from the Vienna Burgtheater to stage the production. The mise-en-scène resembled a gala birthday cake, with enchanting costumes and lavish ballets in Hollywood operetta style. Rita Streich was the most charming Pepi one could imagine, singing with birdlike lightness. Traute Richter, as the Countess, sang well and looked distinguished; and Irma Beilke, as the Dancer, was fascinating. The conductor, Hans Lenzer, had rehearsed the production carefully, even if he did not have as much feeling for the Viennese style as Mr. Rott.

THE Berlin Staatsoper has been severely criticized by the Soviet-influenced German press for its artistic methods, which are called Western and decadent and formalistic, even though the institution is under Soviet control. Its season opened with an unusual production of Verdi's Macbeth. The opera, which enjoyed a long run in 1930, with Fritz Stiedry as conductor and Carl Ebert as stage director, was revealingly interpreted in all its musical beauty by Josef Keilberth, who conducted with magnificent exactitude yet in an inspired fashion that made every strand of the score clear. The stage director, Wolf Völker, shortened and condensed the risky Witches' Scene, and conceived the appearance of the dead Scottish kings in the style of a medieval dance of death. The chorus of fugitives was a scenic high point. Heinz Pfeiffenberger's stylized scenery was very beautiful. Martha Mödl, of Hamburg, was an imposing Lady Macbeth, with flaming red hair and threatening, fanatic mien — a demonic symbol of matriarchy. She sang the powerful role with a variety of effects that ranged from bel canto to something that approximated recitation. Josef Metternich rose to the same high level in the role of Macbeth. His performance of the duet and the aria of confession marked him as one of the best Verdi singers in Germany today.

Every year in November, the Staatsoper produces a Russian work. This time the choice fell, not very happily, on Glinka's Russlan and Ludmilla. This opera failed in 1942 to achieve the success of its predecessor, A Life for the Czar; in the present revival it seemed even more confused in style, dramatically chaotic, scenically naïve, and improvisational in texture. The fiery melody of the Overture and the interesting detail of the Sorcerers' March, which influenced Prokofieff and Stravinsky, should not be overlooked. Glinka was a bold innovator in his use of the chromatic harmonies, the whole-tone scale, and five-four meter; but the opera as a whole stems from the conventions of Bellini and Donizetti. Ruth Keplinger sang the role of Ludmilla with a bright and agile coloratura. Karl Wolfram was a sonorous Russlan, a bass role that should have been written for a tenor. Paul Schmidtmann staged the work in Russian picture-book style, and Arnold Quennet conducted in rather commonplace fashion.

IN A scenically charming and meticulously staged production, Smetana's The Bartered Bride was revived by Walter Felsenstein at the Komische Oper. Anny Schlemm, fascinating in everything she undertakes, sang with an almost harsh, maidenly hyperintensity. Hers is a really youthful soprano voice of individual timbre and firm control. Her action had a feeling of conviction and a sense of reality that are the marks of an exceptional artist.

Darius Milhaud's Le Pauvre Matelot and Puccini's Gianni Schicchi were linked in a double bill that the Viennese stage director Fritz Oscar Schuh handled in masterly fashion. The ruthlessness and improbability of Jean Cocteau's little drama were concentrated in Caspar Neher's scenery in an atmospheric and realistic manner. Irmgard Arnold sang and acted the role of the Woman with somnambulistic detachment that was wholly convincing.

Puccini's satire was moved from its Dantesque milieu to the early nineteenth century. The types

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Prio Soccarás, was named honorary president. As Mr. Rodzinski's contract was with the old board, Dr. Antonetti and his associates did not feel themselves bound to it, and the contract was not honored. The orchestra has suffered greatly, for the more intelligent musicians realized the possibility they had of developing a cohesive and highly trained group under Mr. Rodzinski's direction.

Two concerts were given before the 1950-51 season. One was conducted by the boy prodigy Ferruccio Burco and one by Frieder Weissmann, with Harriet Serr playing Beethoven's Emperor Concerto. The regular series was opened by Mr. Weissmann, with Ellabelle Davis as soloist in arias from Verdi's Aïda and Don Carlo. The second concert was conducted by Thomas Mayer, better known in South America than in the United States. Mr. Mayer came to Argentina in 1938 to conduct the Teatro Colón orchestra. Since then he has conducted extensively in South America. He led the Sinfónica de Venezuela in Caracas in 1949-50. His soloist was Mr. Reyes, who played Prokofieff's First Violin Concerto. Mr. Mayer's performance of Mozart's Prague Symphony was clean, and showed fine musicianship; and he gave new interest to Smetana's The Moldau and Strauss's Death and Transfiguration.

Later this season Mr. Mayer will conduct a Bach memorial concert with the Philharmonic Chorus, directed by Paul Czonka, taking part. The program is an ambitious one, particularly for Cuba — the Second Orchestral Suite, the Bach-Vivaldi Concerto for Four Pianos, and cantatas No. 11 and No. 50. The soloists will be Greta Menzel (who sang with the Vienna State Opera for two seasons), Marta Pineda, Ernesto Rosell, and José le Matt. Also announced for forthcoming concerts are Frieder Weissmann (with Nicole Henriot as piano soloist), Ernest Ansermet, Sergiu Celibidache, Jean Morel (with Jorge Bolet as piano soloist), and Guillermo Espinosa (with Edna Phillips as harp soloist). Mr. Weissmann will return to conduct in March, when Ruggiero Ricci and Raya Garbousova will play Brahms's Double Concerto. Igor Stravinsky is also scheduled to conduct in March, and Mr. Koussevitzky will close the season.

THE greater part of the symphony programs is given over to music from the standard repertoire. Although they have heard many concerts over a long period of time, Cuban audiences are still musically innocent, and do not take easily to innovations. They are cold even to most of Sibelius, for example, outside of the Second Symphony and The Swan of Tuonela. Their reception of Mr. Rodzinski's performance of Shostakovich's First Symphony last season was polite and respectful, but slightly puzzled. He won a success with Khachaturian's Gayne Suite because it is derivative enough to be listened to easily, and Cuban audiences love musical fireworks. No conductor is ever quite sure what reaction a new piece will evoke. The limitations of musical background are apparent in some of the first performances which have taken place here in the recent seasons—Bizet's Symphony in C, Ravel's Second Daphnis and Chloe Suite, and Mozart's Linz Symphony, all standard works.

More and more interest is being stimulated by the radio, however. CMBF, the *onda musical* of CMQ, the largest radio network in Cuba, broadcasts good music all day long. There are, of course, soap operas fully as repellent as any in the United States. But a dial set to CMBF will bring well-planned programs, decently uninterrupted by commercials. One of the regular live musical broadcasts is the Sunday evening General Motors Hour, for which the CMQ studio orchestra is conducted by Paul Czonka.

OF the recital managements, the Sociedad Pro Arte Musical is the oldest and strongest. Founded in 1918 by a small group of ambitious women, Pro Arte has grown to a membership of 4,500. The group, which takes its music seriously, and the board of directors, headed by Maria Velasco de Gonzales Gordon, takes care of much of the financial backing. Through the years Pro Arte has developed a school of the theatre and a ballet school that this year closed its enrollment at 500 children. The 2,500-seat air-conditioned Havana Auditorium, in which most of the concerts are given, was built by Pro Arte through a bond issue subscribed to by all of its members. Rental of the auditorium for other concerts provides part of the organization's revenue. Its policy is to present big names for the greater part of the season, with an occasional new and promising performer. Each artist, engaged to play two concerts and usually two programs, signs an exclusive contract with Pro Arte, guaranteeing that he will not make other appearances here for six months before or after his appearances for the society. Even an appearance by one of their artists with the Havana Philharmonic must be arranged through Pro Arte.

Members subscribe to either the afternoon or the evening series, and for the amazingly low dues of $3 monthly may hear every concert in a series—an average of three concerts a month. The audience is strictly limited to subscribers because of the capacity of the hall. By exception, tourists are permitted to buy tickets. Seats are sold to the general public for the series of operas presented at the end of the season.

Since the Cuban peso is on a par with the dollar, there are no difficulties with exchange or blocked currency. Consequently the roster of artists presented by Pro Arte is impressive. High points of the 1949-50 season were recitals by Jascha Heifetz, Kirsten Flagstad, Raya Garbousova, Artur Rubinstein, Zino Francescatti, Artur Schnabel, and Nicole Henriot. Ernst von Dohnányi played a program that included his own Six Pieces, Op. 21, and Valses Nobles. The season was concluded in the grand manner by ambitious productions of five operas, sung by a company including artists from the Metropolitan and the New York City Opera. As there is no resident opera company in Havana, this was quite an event. The sets were designed by Luis Marquez and built in Cuba; the chorus was trained here by Paul Czonka. The operas, all conducted by Paul Breisach, were Andrea Chenier, Don Giovanni, Tosca, Faust, and Manon Lescaut. Among the singers were Eva Likova, Herva Nelli, Regina Resnik, Thelma Altman, Kurt Baum, Alessio de Paolis, Richard Tucker, Cesare Bardelli, George Cehanovsky, Norman Scott, and Italo Tajo. Pro Arte is making plans to put on another group of operas in the spring of 1951, but casts and programs have not yet been decided upon.

So far in the 1950-51 season there have been recitals by Pilar Lopez and her Spanish Ballet, Aldo Ciccolini, and Erica Morini. Mr. Ciccolini's recital did not draw a full house, because of the unfortunate tendency of people to stay away from unknown names, even when their tickets are paid for. But the stir caused by this talented young pianist promises better attendance when he plays again in Havana. Future events include programs by Vronsky and Babin, Nathan Milstein, Ljuba Welitch, Artur Rubinstein, Jascha Heifetz, Giuseppe di Stefano, Gregor Piatigorsky, Joaquin Nin, and the Yale Glee Club.

THE Sociedad Amigos de la Música is a younger and smaller recital management than Pro Arte. Organized four years ago, it is run and maintained almost single-handed by its founder, Sra. Mary McCarthy Vda. de Gomez Cueto. S.A.M. presents one recital a month for a membership of 550, and tickets are also available to the general public. It presents lesser-known and younger artists as well as famous ones, and June and July are devoted to Cuban talent. Sra. de Gomez Cueto also takes a very active interest in the struggling young composers of Cuba, and has done quite a bit in their behalf. That her interest is constructive is shown by the fact that she is willing to take her eye off the box-office returns long enough to give young musicians a public hearing. Her standards are very high. Last season she brought such seasoned artists as Rudolf Firkusny, Dorothy Maynor, Ruggiero Ricci, Kathleen Ferrier, Andrés Segovia, Gaspar Cassadó, Claudio Arrau,



and the Markova-Dolin Ballet. This season, which began with the presentation of Mia Slavenska's Ballet Variante, she is presenting Miss Maynor, Mr. Firkusny, Mr. Cassadó, and Suzanne Danco. A Bach bicentennial lecture will be given by Edgardo Martín, composer and professor of music at the Conservatory, with Margo Fleites at the piano.

There are two chamber-music organizations, both composed of members of the Havana Philharmonic. The Sociedad de Conciertos offers monthly programs by Adolfo Odnoposoff, Emilio Priluttchi (concertmaster of the orchestra), Emilio Hospital (assistant concertmaster), and Deogracias Moncada, violinist. The Sociedad de Música de Camara personnel includes Carlos Agostini and José Bertinetti, violinists; Juan Granat, first violist of the orchestra; and Ernesto Xancó, cellist. The Instituto Cultural Cubano-Norteamericano has been organized this year to present general recitals. The Sociedad de la Orquestra de Camara de la Habana has the collaboration of the Dirección de Cultura of the Ministry of Education, and is dedicated to the performance of Cuban works by Cuban artists. Its president is the composer José Ardévol, professor of composition at the Municipal Conservatory of Havana. Another outlet for Cuban compositions is the orchestra of the Instituto Nacional de Música, which gives its concerts in the studios of radio station CMQ. Paul Czonka is head of the composer's section, which includes José Ardévol, Rodrigo Prats, and Harold Gramatges. Instead of giving entire concerts of Cuban compositions, as the Orquestra de Camara does, the Instituto Nacional includes one new work in a more or less standard program. Last season Alberto Bolet's Study for Chamber Orchestra was given its premiere in a program including excerpts from Schubert's Rosamunde, Hindemith's Funeral Music, and Haydn's London Symphony. Czonka's Variations on Santa Lucia was preceded, in another program, by Mozart's Symphony No. 28 and Brahms's Alto Rhapsody, with Marta Pineda as soloist. This season the Instituto Nacional has presented a concert version of Paul Czonka's opera S. O. S., with Greta Menzel, Marta Perez, and José le Matt as soloists.

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AUSTRALIA–Melbourne

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sibility of starting a recording service. The solution of these problems would do far more than prize competitions for Australian creative music.

THE new curriculum linking the faculties of arts and music at the University of Melbourne is a significant and far-reaching move in Australian education. Properly administered, the course of study should equip young executants with an interpretative logic based on knowledge of period, stylistic, and national characteristics; and it should encourage better public understanding of music as a subject of general educational interest.

Much depends on the initial planning and supervision. To assist the Ormond Professor of Music, Sir Bernard Heinze, in the increased volume of work and responsibility the new curriculum entails, the University Council has appointed the Rev. Percy Jones, director of music in the Catholic Archdiocese of Melbourne, as vice-director of the University Conservatorium of Music. This office was made possible by an anonymous gift of £30,000 for the purpose of implementing the curriculum and furthering research. A member of a well-known musical family in Victoria (his father was a pupil of Leschetizky; his brother Basil—now a leading violinist in Melbourne and conductor of the Junior Symphony—was for three years a member of the Busch Chamber Players), the Rev. Dr. Jones achieved a brilliant scholastic record abroad, where he studied under Casimiri, Vignanelli, and Abbot Ferretti of San Giovanni monastery. Since 1942 he has been conductor of St. Patrick's Cathedral Choir in Melbourne, founder and conductor of the Catholic Philharmonic Choir, and a prominent member of several school-music associations. His keen interest in Australian music and his personal research into bush ballads, shearing songs, and similar works are special recommendations for a post affecting many students of composition.

THE energetic director of the National Theatre Movement, Gertrude Johnson returned from the 1950 Edinburgh Festival full of enthusiasm for the ambitious Melbourne Arts Festival, scheduled to open on Jan. 31, 1951, in celebration of the Jubilee of the Australian Commonwealth and the Centenary of Victorian State Government. Opera, drama, and ballet performances will be presented at The King's Theatre, the Princess Theatre, and the Town Hall. Other branches of the festival will include an art exhibition, orchestral concerts, and chamber-music programs. The operatic schedule is scarcely exhilarating, though Britten's Let's Make an Opera may do something to enliven an otherwise routine sequence of Aïda, Carmen, and one Mozart production. The opera and ballet performances will undoubtedly profit from the special engagement of the Victorian Symphony, and from the presence of John Antill to conduct his own ballet Corroboree in its first Melbourne performance. Local ballet history will also be made by the first full-length Australian performance of Swan Lake.

Opinions differ as to both the practical value and the commercial wisdom of this large venture. Many staunch supporters of the National Theatre Movement think that a small, thoroughly rehearsed repertory of moderate difficulty would be of more ultimate service to inexperienced performers and would do more to educate popular taste than would the uneven standards that are inevitable in a crowded and exacting eight-week festival season. Even the most optimistic well-wishers hope that Miss Johnson will invite the cooperation of other musical organizations, even at this late date. As it stands a few weeks before the opening, as this article is being written, the festival program seems beyond the scope of one artistic organization, however valiant.

THE word "festival" has had unfortunate associations in Melbourne ever since the Bach bicentennial celebrations organized in August by the University of Melbourne in collaboration with the Australian Broadcasting Commission and the Melbourne City Council. On paper the programs were all that could be desired, but with few exceptions the performances excited the indignation of both critics and amateur musicians. Those who remembered the strenuous work associated with a previous Bach festival held in Melbourne some years ago under the direction of the city organist, W. N. McKie (now organist and choirmaster of Westminster Abbey), were disconcerted and distressed by the lamentable lack of rehearsal and the poor standard of performance. Unfortunately for Melbourne's reputation, one especially disastrous concert was broadcast over the national network.

The deplorable fallacy, "it will be all right on the night," did, however, serve one useful purpose. It revealed the fatigue of many of the best orchestral players in Melbourne and the unsuitable and at times impossible conditions under which these conscientious men and women are expected to produce their best work. A fruitless year has passed since hopes were raised for the early appointment of a permanent conductor of the Victorian Symphony. In that year the players have been subjected not only to the constant physical strain of public performance, increased this season by the addition of an extra series of subscription concerts, but also to the still greater nervous strain of a constant change of conductors.



Max Dupain

Members of the Robert Masters Quartet take time out for refreshments while on tour in Australia. From the left are Kinloch Anderson, pianist; Nannie Jamieson, violist; Muriel Taylor, cellist; and Robert Masters, violinist

WHEN Alceo Galliera was in control, the orchestra rose to its true standard. Of all the overseas musicians whose claims to the permanent conductorship have been canvassed, the Italian conductor appeared to possess the most suitable qualifications. Under the visiting BBC conductor Charles Groves, whose placid, routine style was better suited to studio performance than to the concert platform, the orchestra's playing was almost entirely unrepresentative.

When he exerted it in full measure, the extraordinary driving force of Otto Klemperer excited again the dynamic response that had electrified his audiences in 1949. The teaching capacity of Eugene Goossens was always beneficial, and efficiency rose to eloquence when he conducted Ravel's Daphnis and Chloe and Verdi's Requiem, the latter with the assistance of the Royal Melbourne Philharmonic Society. Other conductors obtained variable results. In the course of the year, the string tone deteriorated noticeably, and although there was much to remember with gratitude, the season as a whole shook the confidence of the concert-going public. Though they are easy-going in many respects, Australians are too sports-minded to tolerate continued reversals of form. It is unfortunate that the usual summer rest is being replaced by extra work and rehearsal, entailed by the early visit of Sir John Barbirolli. How the players are expected to carry the Barbirolli season and the National Arts Festival in the same month is a question still awaiting an answer.

Such artists as Erna Berger (admirable in her soubrette singing), Edmund Kurtz, William Warfield, Pnina Salzman, and William Herbert contributed much of value to the 1950 recital season. But it left no memories to equal the charm of Elisabeth Schwartzkopf's best work in 1949, and certainly no experience to approach the revelation of Ninon Vallin's art. A genuine transformation in one branch of Melbourne's musical activity came about, however, through the continuing enterprise and excellent programs of the Musica Viva string combination and their exceptional pianist, Maureen Jones. When the almost complete lack of chamber music a few years ago is contrasted with the dependable supply at the present time, it is difficult to express sufficient gratitude to this tireless little group.

THE British Arts Council and the ABC did good work in introducing chamber-music enthusiasts to the Robert Masters Quartet. This admirably trained group of English musicians made a deep impression both by the balance, poise, and integrity of its playing and by its stimulating choice of program materials. The selection of the Town Hall as a setting for chamber music was, however, ill-advised, for the large echoing spaces posed insuperable acoustical problems. Patrons were further annoyed by a conflict of dates between the visitors' season and the regular subscription series of Musica Viva. The 1950 concert season as a whole has shown the urgent need that exists for a central information bureau in Melbourne, to prevent the present overlapping of musical events and to provide concert patrons with full details and annotated programs in advance of each performance.

So many Australian musicians are better known to concert audiences in London than to their own countrymen that it is heartening to find an artist of the caliber and experience of John Amadio prepared not only to work in the capital cities of Australia but also to take a full share in the admirable pioneering work of the Victorian Council for Adult Education. The days are now happily past when dwellers in provincial towns and country centers were debarred from the musical advantages available to city dwellers. Even

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XUM

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The Grupo Renovacion is made up of young composers whose works are performed mainly by the Chamber Orchestra Society and the Instituto Nacional orchestra. The group is headed by Mr. Ardévol, whose Suite Cubana was performed by the Philharmonic in 1948, under the Argentine conductor Juan José Castro, and whose Third Symphony won the G. Ricordi prize this year. The Suite Cubana is in line with the aim of the group—to use national themes and ideas as a basis for its music. The difficulties of modern composers in accustoming the public ear to a new idiom was rudely demonstrated on the occasion of the Castro concert, at which the audience, never inhibited at best, expressed loud disapproval of the Ardévol work.

Other members of the Grupo Renovacion, many of whom are professors at the Conservatory, are Serafin Pró, Juan Antonio Camara, Virginia Fleites, Harold Gramatges, Nilo Rodríguez, Hilario Gonzáles, Edgardo Martín, Argeliers Léon, Dolores Torres Barrós, and Natalio Galán. Mr. Gramatges' most frequently performed compositions are a Symphony in the Form of Variations and his Tres Danzas, in memory of Ignacio Cervantes. Martín's First Symphony was performed for the first time in 1947. The Ballet Alicia Alonso includes in its repertoire a ballet by Gonzáles, whose other compositions are piano works and a Concertino for Oboe, Bassoon, Viola and Piano. Mr. Kleiber and Mr. Rodzinski were particularly interested in programming music by the younger composers, but both met opposition from the board of directors because of the doubtful box-office value of new works.

There are two resident ballet companies, the Ballet Alicia Alonso, and the Ballet Nacional, directed by Alicia Alonso's brother Alberto Alonso. While the Ballet Alicia Alonso is mainly a setting for its prima ballerina, Alberto Alonso is interested in creating new works, some of which do not fit the classical style of his sister. In the absence of Alicia Alonso, Mia Slavenska will dance in the next performances of the Ballet Alicia Alonso. The ballet companies, like so many of the musical organizations in Havana, are dominated by extreme individualists, who seem not to realize that by combining forces they could serve both their own interests and the interests of their audience much more effectively.

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remote musical districts are on the regular visiting list of the CAE, and orchestral concerts, chamber-music programs, and recitals by visiting artists are systematically provided. In Melbourne, Mr. Amadio has accepted the position of first flute with the 3DB radio orchestra, and has also given valuable help and encouragement to the gifted young coloratura soprano Glenda Raymond, whose work shows a great technical advance since her return from study in London.

THE appointment of Australians of proven ability and overseas experience to responsible teaching positions is an admirable policy. Raymond O'Connell, now first-study teacher at the Elder Conservatorium in Adelaide, is a Victorian pianist who completed his graduate study in London. He has established an enviable reputation for authoritative musicianship allied to exceptional breadth of repertoire. Since returning to Australia he has made regular appearances as soloist with the various state orchestras, presented a number of brilliantly diverse solo-recitals, and both on the concert platform and in studio broadcasts has maintained an impeccable standard of judgment and taste.

Another young Melbourne pianist, Manfred Clynes, recently returned from the United States, gave distinction to the unfortunate Bach festival with a scholarly and spontaneous performance of the Goldberg Variations. A second performance, in Sydney, aroused equal enthusiasm; there will be a repeat performance in that city, and performances in Adelaide and Brisbane. In 1951, Mr. Clynes will tour Australia and New Zealand with Musica Viva, and will give recitals in the capital cities. Recently appointed to the staff of the University Conservatorium, he plans a series of students' "musical evenings" for performance and discussion, in addition to courses of specialized instruction in the technical and interpretative styles appropriate to individual composers.

Pianists of the caliber of Mr. O'Connell and Mr. Clynes, whose careers are still in the making, are naturally eager to break new ground and to speak with the voice of their own generation. Those old war-horses, Tchaikovsky's B flat minor Concerto, Rachmaninoff's Second Concerto, Grieg's Piano Concerto, and even Beethoven's Emperor Concerto, have all been worked to death in recent seasons, and should be put away until they have recovered their news value. In any case, Mr. O'Connell and Mr. Clynes are primarily scholarly players, and it is sheer miscasting to present them as romantics.

The Union Theatre at Melbourne University was crowded every night for a fortnight when the University Dramatic Society presented Ibsen's Peer Gynt, with incidental music by the Melbourne composer Dorian Le Gallienne. To succeed Edvard Grieg was no light order; but Ibsen, if he had heard the new score, might truthfully have employed Grieg's own words about Percy Grainger: "It is astonishing how this young Australian understands me better than my own countrymen." Le Gallienne's music is extraordinarily evocative of Ibsen's wild, fantastic imagery. The Green-Clad Woman, the Trolls, the Button Moulder, and the general phantasmagoria of swirling mists, queer voices, and ungovernable dreams had the right touch of frightening magic. Like Ibsen and Grieg, Le Gallienne did not seem to know what Peer was doing in Egypt, but this was the only weak spot in a striking achievement.

The prospects for a professional ballet season in 1951 have brightened considerably since the return from Britain, Europe, and America of Edouard Borovansky, with a company of fifty, including twenty male dancers. The troupe has already started rehearsals, and will open in Sydney in March with a bill consisting of Les Sylphides, Petrouchka, and Aurora's Wedding. Mr. Borovansky has also engaged the Australian ballerinas Dorothy Stevenson, Peggy Sager, and Kathleen Gorham, all of whom have been dancing in England; and two male dancers—Paul Drinwis, of the De Basil company, and Miro Zloch, of the International Ballet.

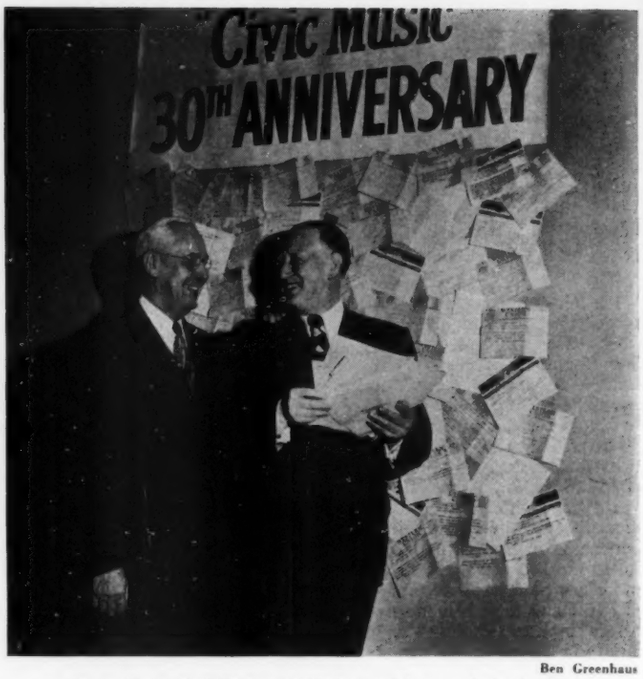
Australian artists engaged by the ABC in connection with the 1951 Jubilee Celebrations include Marjorie Lawrence, soprano; George Thalben-Ball, organist from London; Richard Farrell, pianist; Beryl Kimber, violinist; and Harold Blair, a Queensland aboriginal tenor now studying in America. Miss Lawrence will tour Australia for four months and will appear as Amneris in the National Theatre's opening production of Aïda, at the Princess Theatre.

Other overseas artists under contract to the ABC include the Griller Quartet, Ricardo Odnoposoff, Alceo Galliera, Otto Klemperer, and the British army band conductor Lt. Col. H. E. Adkins. Yehudi Menuhin is to play here under private management, and the Black Watch Band will visit many cities.



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Civic Concert Service Representatives Hold Annual Conference in New York



Ben Greenhaus

O. O. Bottorff, NCAC and Civic president, and D. L. Cornetet, Civic vice-president, share anniversary messages

THE field salesmen of Civic Concert Service, Inc., met in New York from Jan. 11 through 20 for the annual sales conference. The 1951 conference had special significance, for it marked the beginning of the thirtieth year of operation of the original organized-audience plan. Civic salesmen from all sections of the country met for daily business sessions in the Green Room of the New York Athletic Club. O. O. Bottorff, president of National Concert and Artists Corporation and Civic Concert Service, Inc., opened the conference with a keynote address. D. L. Cornetet, vice-president of Civic Concert Service, presided at all the conference sessions and led the discussions, assisted by Harlowe F. Dean, Eastern field manager, and John Brakebill, Western field manager.

"This is a great occasion for those of you who have directed the destiny of Civic Concert Service," Mr. Bottorff said in his welcoming address. "During the past thirty years, over 50,000 concerts have been presented by Civic Music Associations under the Civic Music plan without one cent of deficit. This is a record of which all of us in Civic can be justly proud. Now we must adapt ourselves to a period ahead which will see the American public make new political, social, economic, and spiritual adjustments as it meets the demands of the times and girds itself for another imminent world conflict. We who are in the business of disseminating serious music have a great responsibility to Americans everywhere. We must play our part in the mobilization program alongside other business and industry by accelerating our efforts as never before to help bring the greatest volume of musical entertainment to the greatest possible number of our countrymen. The public will need this release from pressure and anxieties during trying times ahead.

"Once these adjustments have been made, we may well experience another great boom period, just as we did during the last war. Backed by thirty years of experience in campaigning and servicing the Associations affiliated with us, we can enter the coming year with assurance and meet all uncertainties with confidence that the Civic Music institution will stand firm and enjoy its greatest success."

IN the conference sessions, Civic Music operation and all phases of its service were studied and discussed in the light of present world conditions and the current mobilization program. A serious-minded corps of sales representatives listened to a careful evaluation of the prospects for the continued success of the great network of Civic Music Associations, which have depended on these representatives for the high quality of guidance that has created and maintained these associations for the past thirty years.

Hundreds of heart-warming telegrams and letters from every state in the Union, addressed to Mr. Bottorff and Mr. Cornetet, arrived on the opening day of the conference. These extended the congratulations and good wishes of officers and members of Civic Music Associations on the occasion of Civic's thirtieth anniversary. "These expressions of congratulations and appreciation on this occasion make us feel humble indeed and add to our determination to continue our efforts to increase the quality and quantity of our services to all Civic Music Associations," said Mr. Bottorff.

During its final session, the conference was addressed by other officers of NCAC and Civic, including Marks Levine, director of the concert division, Thomas Reilly, secretary-treasurer, and the impresario S. Hurok.

THE more serious sessions of the conference were interspersed with dinners, concert and opera performances, and cocktail and theatre parties honoring the Civic salesmen. Thomas L. Thomas, baritone, converted his Clinton, N. J., farm into a rural playground and entertained the entire staff on the first Saturday afternoon and evening. A chartered bus transported the gay group to and from the farm. Mr. Thomas' fine Arabian horses and thoroughbred livestock were objects of great interest.

Astrid Varnay, soprano, entertained the visitors with cocktails and smorgasbord at the Three Crowns Restaurant. The staff was delighted with a program of humorous songs about its members. Mimi Benzell, soprano, gave a cocktail party at the Hotel Pierre. Francine Falkon, contralto, also gave a party, and Frederick Marvin, pianist, was host at cocktails at the Russian Tea Room. Benno and Sylvia Rabinof, violin and piano duo, gave a buffet dinner in their Riverside Drive apartment.

The representatives attended Metropolitan Opera performances of Der Rosenkavalier, The Magic Flute, Fledermaus, Der Fliegende Holländer, and Cavalleria Rusticana and Pagliacci. Theatre parties attended performances of South Pacific, Guys and Dolls, Peter Pan, and The Country Girl.

The conference closed on Saturday afternoon, Jan. 20, with a party given by Civic Concert Service, Inc., and National Concert and Artists Corporation in their offices at 711 Fifth Avenue. The theme of the thirtieth anniversary was carried out in displays of the congratulatory telegrams and letters from the Civic Music Associations. Included in the list of guests invited to meet the Civic representatives were Metropolitan Opera officials, members of the press, officers and committee members of Civic Music Associations, and many artists. Among the artists present were Gina Bachauer, Jan Peerce, Patrice Munsel, Thomas L. Thomas, Artur Rubinstein, Set Svanholm, Ania Dorfmann, Giuseppe di Stefano, Luboshutz and Nemenoff, Robert Merrill, Alexander Brailowsky, Leonard Pennario, Zinka Milanov, Hugh Thompson, Ann Ayars, Roberta Peters, Nikita Magaloff, Jerome Hines, Benno and Sylvia Rabinof, Lorna Sydney, Martial Singher, Astrid Varnay, Jacques Abram, Ruggiero Ricci, Frances Greer, Winifred Heidt, Jeanne Mitchell, Eva Likova, Hans Hotter, Lawrence Winters, Andrés Segovia, Dunninger, Boris Goldovsky, Claramae Turner, Jean Handzlik, Aaron Rosand, George Walker, Mario Berini, Dorothy Eustis, Marjorie Newson, Jean Graham, Sylvia Zaremba, Frank Edwinn, Norman Scott, Jacob Lateiner, Floyd Worthington, Carlos Salzedo, Doris Doree, Hubert Norville, Raymond Lewenthal, and Bernhard Weiser.

The enthusiastic group of representatives left for their various spring assignments in the 48 states, determined to make 1951-52 Civic's greatest season.



Empire

Thomas L. Thomas greets Civic officers and staff to his New Jersey farm

XUM



Set Svanholm grins modestly in accepting a compliment from Edith Lowry. Roberta Peters and Jerome Hines look on



O. O. Bottorff and Mrs. Bottorff head those being served at the final Civic-NCAC party in honor of the field staff



Mr. Bottorff and Marks Levine are entertained by Mimi Benzell during the party she gave at the Hotel Pierre



Winifred Heidt welcomes Robert Viall, Eva Likova, Frances Gannon, Dorothy Van Andel, and Russell Rokahr



Gina Bachauer turns organist for an impromptu quartet composed of John Brakebill, Ann Ayars, D. L. Cornetet, and Mildred Beer



Claramae Turner struggles with the switchboard while Ione Jones offers some help and Alan Meissner none



Harlowe F. Dean, Mrs. Dean, Dorothy Eustis, and Hugh Thompson settle in a corner to enjoy their own private conversation



Robert Kuhlman and George Fowler (crouching) eavesdrop on Jeanne Mitchell's telephone call



Jorge Ortiz, Cornelia Mattert, and William Walpole are served coffee by Francine Falkon at her party for sales representatives

Top right photo by Irwin Dribben; all others by Ben Greenhaus

GERMANY–Munich

(Continued from page 25)

about forty listeners can gather to become acquainted with contemporary American music and to hear standard works interpreted by American artists and orchestras. Appearances by American artists in the various Amerika Häuser of Germany are vitally important, and can do unlimited good for the cause of art and for the prestige of the United States.

Carl Orff's Carmina Burana was given before a cheering audience in the Musica Viva series, and it fully deserved the ovation. A large work for chorus, orchestra, and soprano and baritone soloists, it is marked by simplicity of harmonic and melodic structure, sharply accentuated rhythms, and a general air of vitality that was fully transmitted by Eugen Jochum, the conductor; the Bavarian Radio Orchestra and Chorus; and Annalies Kupper and Karl Schmidt-Walter, the soloists. The words are taken from medieval texts, and give a vivid impression of some of man's lustier moments. It is a work that would be heard with the greatest pleasure anywhere, and it should find its way into many concert halls.

Another contemporary work of great interest, Hindemith's Mathis der Maler, is now in the Munich repertoire. Splendidly performed by a hard-working cast under the expert guidance of Mr. Solti, the opera is unfortunately its own worst enemy. It is very long, and broken up into many scenes, a number of which could profitably be cut or eliminated altogether. Nevertheless, the opera company is to be congratulated upon this venture into a new field.

In the new production of The Flying Dutchman, Wagner and the singers play secondary roles to George Hartmann, the stage director, and Helmut Jürgens, the scenic designer. The staging is magnificent. A ghost ship really comes out of nowhere and suddenly appears full-size on the stage. Mr. Solti conducted the opening performance. Ferdinand Frantz was excellent in the leading role, and Helena Braün was the Senta. At a later performance, Mr. Knappertsbusch was guest conductor, and Hans Hermann Nissen, also a guest, sang the Dutchman.

THE orchestral season opened with a memorable concert conducted by Bruno Walter, who returned to Munich after an absence of twenty years. The orchestra's playing was so beautiful that one forgot how many times Weber's Euryanthe Overture and Schubert's Unfinished Symphony have been played before. Less familiar, but quite as carefully treated, was Mahler's First Symphony. When Mr. Walter came onto the stage the orchestra rose to play a fanfare. This was a signal honor, and Mr. Walter can hardly have been unmoved.

The Walter concert was the first in a series given by the Bavarian State Orchestra in the Congress Hall. In the second program, Mr. Solti conducted Beethoven's Missa Solemnis, with the assistance of Maud Cunitz, Res Fischer, Lorenz Fehenberger, George Hann, and the Munich Lehrergesangverein.

The opening concert of the Philharmonic season was led by Fritz Riegger, the regular conductor, and Edwin Fischer was soloist in Brahms's D minor Piano Concerto. The program also contained Pfitzner's Overture to Kätchen von Heilbronn and Schumann's Second Symphony. It is difficult to judge Mr. Riegger's work from this single concert, but it was apparent that he obtained good results with a maximum of effort. A later concert by the same orchestra, with Mr. Knappertsbusch as guest conductor, provided an excellent performance of Beethoven's Eroica and a slow one of Brahms's Third Symphony.

After fifteen years' absence, the Vienna Philharmonic, under Wilhelm Furtwängler, came to Munich again, with a program designed to show both conductor and orchestra at their best. Again Schubert's Unfinished — this time along with Beethoven's Fifth Symphony and Strauss's Don Juan. It was a delight to hear the beautiful sound the orchestra produced.

Despite a heavy schedule of broadcasts, the Bavarian Radio Orchestra also gives a series of public concerts. In one of these, Eugen Jochum conducted Schubert's C major Symphony and Ravel's Second Daphnis and Chloe Suite, and Enrico Mainardi, cellist, was soloist in the Dvorak Concerto.

One of the outstanding events of the fall was a chamber-music program played by the Schneiderhan Quartet, of Vienna. This group is well known and popular, and the announcement of a concert invariably brings a sold-out house. Particularly fine in both tone and musical conception was their playing of Debussy's Quartet.

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GERMANY–Berlin

(Continued from page 176)

were represented in the style of Honoré Daumier's caricatures, and Mr. Schuh directed them with the utmost imagination, wit, and skill. Wilhelm Walther Dick sang and acted the title role in a subjective yet compelling style. Because of the artistic power of the stage direction, the emphasis of the evening shifted entirely to the scenic elements, as it so often does at the Komische Oper. Louis Soltesz conducted feebly, without establishing much contact between the stage and the orchestra.

Concert life in Berlin centered on the symphonic series of the Berlin Philharmonic and the RIAS Symphony Orchestra. Bruno Walter returned after seventeen years, and achieved a triumph with a balanced program made up of Beethoven's Egmont Overture, Mozart's G minor Symphony, and Strauss's Don Juan. Wilhelm Furtwängler sandwiched Béla Bartók's Concerto for Orchestra between the Overture to Weber's Der Freischütz and Brahms's First Symphony. It did not exhibit him at his best, but it was gratefully received as a gesture towards contemporary music.

Günter Wand, a young conductor from Cologne, made a strong impression in a guest appearance with the Berlin Philharmonic. Seldom has Brahms's Double Concerto been more beautifully performed than it was by Erich Röhn, violinist, and Arthur Troester, cellist, under his direction. Frank Martin's new Concerto for Seven Wind Instruments, Percussion and String Orchestra was conducted with precision by Mr. Wand. Martin is now teaching composition at the Cologne Hochschule. His polyphonically intricate work is especially compelling in the brio of its march finale.

Four Operas Listed for Salzburg

SALZBURG, AUSTRIA.—Four operas will be presented during the 1951 Salzburg Festival, which will be held from July 27 to Aug. 31. The traditional Mozart operas will be Idomeneo and The Magic Flute, to be given five times each. Five performances of Verdi's Otello will be offered to commemorate the fiftieth anniversary of the composer's death. As has been the case since the festival's resumption in 1947, there will be one contemporary opera, in this case Alban Berg's Wozzeck—a work completed in 1921 and first performed in 1925.

Other musical events will include seven orchestral concerts, three recitals, five chamber-music programs, three Mozart matinees, three Serenades, and five sacred-music programs.

The conductors will be Karl Boehm, Edwin Fischer, Wilhelm Furtwängler, Rafael Kubelik, Georg Solti, and Leopold Stokowski.

Three plays will be produced—Hugo von Hofmannsthal's Everyman, Heinrich von Kleist's Amphitryon, and Shakespeare's As You Like It.

Stage directors for the operas and plays are listed as Josef Gielen, Herbert Graf, Gustav Gründgens, Oskar Fritz Schuh, Helene Thimig, and Berthold Viertel.

XUM

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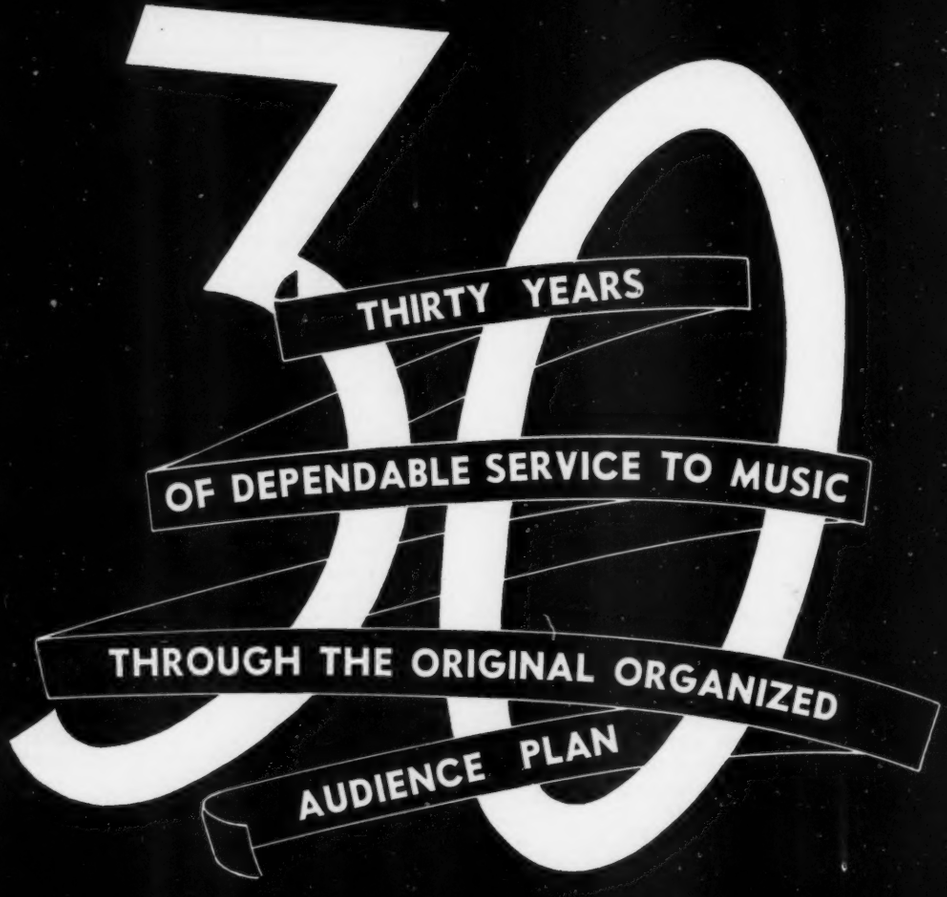
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	28	Perth Amboy, N. J.
Nov.	1	Lima, Ohio
	2	Hamilton, Ohio
	3	Quincy, Ill.
	6	West Frankfort, Ill.
	9	Midland, Tex.
	13	San Angelo, Tex.
	15	Dallas, Tex.
	17	Poplar Bluffs, Mo.
	21	Dayton, Ohio
	22	Warren, Ohio
	24	Erie, Pa.
Dec.	4	Lynn, Mass.
	6	Washington, D. C.
	7	Salisbury, N. C.
	9	Charlottesville, Va.
	11	Montgomery, Ala.
	12	Gulfport, Miss.
	13	Rome, Ga.
Jan.	2	Pacific Grove, Cal.
	5	Los Angeles, Cal.
	6	Tulare, Cal.
	10	Honolulu, Hawaii
	13	Honolulu, Hawaii
	16	Hilo, Hawaii
	17	Maui, Hawaii
	19	Albany, Ore.
	20	Bellingham, Wash.
	23	Stockton, Cal.
	25	Phoenix, Ariz.
	29	Santa Barbara, Cal.
	31	Salt Lake City, Utah
Feb.	5	Amhurst, Mass.
	7	Warwick, R. I.
	9	Boston, Mass.
	10	Andover, Mass.
	13	New Paltz, N. Y.
	14	New Paltz, N. Y.
	15	Geneseo, N. Y.
	16	Geneseo, N. Y.
Mar.	6	Brooklyn, N. Y.
Apr.	2	Calgary, Canada
	4	Winnipeg, Canada
	7	Milwaukee, Wisc.
	9	Manitowoc, Wisc.
	11	Fargo, N. D.
	14	Mitchell, S. D.
	16	Shenandoah, Iowa
	18	Carroll, Iowa
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	24	Faribault, Minn.
May	1	Oklahoma City, Okla
	8	Midland, Mich.
	10	Dayton
	12	Dayton

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Los Angeles Times** SAT., JANUARY 6, 1951—Part I 9

Iva Kitchell Scores as Satirist of Dance

BY ALBERT GOLDBERG

The line between the serious and the burlesque in the dance is often at best such a slender one that it has become one of the more popular diversions in ballet to indulge in those slight exaggerations which so easily can transform familiar routines into parodies that audiences invariably find excruciatingly funny. Almost all dancers try the trick at some time or another, but usually the better dancers they are the more distasteful is the result.

Specialist in Humor

The case of Iva Kitchell, who appeared in Wilshire Ebell Theater last night, is different, if for no other reason than that she specializes in the humorous and is expert at it. She calls herself a dance satirist, and so adept is she in her chosen but limited field that she makes the observer readily accept the difference between satire and burlesque.

There is not a serious moment in her program, but fundamentally she is such a skillful dancer that she can always control the comedy without excess or overdoing, just as a classically grounded pianist often plays the best boogie-woogie.

Expressive Face

There is, of course, more than mere dancing to Miss Kitchell's exhibition, for she is also an actress with a keen sense of characterization, and she possesses a pliant body and a remarkably mobile and expressive countenance to aid in carrying out her intentions.

In fact, one prefers such sharply limned sketches as "Psychochondriac" "Before the Ball" and "Maisie at the 'Moovies'" to the episodes based solely on dance techniques.

In "Psychochondriac" she portrays a psychiatric patient who vainly wishes she could change her genes; in "Before the Ball" she is a young girl dressing for a dance while her escort waits, while as Maisie she is to the last gesture the cinema pest who always crawls over all the other customers to get to the center seat, chews gum, cries and laughs at the picture and finally has to disturb her neighbors all over again to retrieve a forgotten handkerchief. One and all these were subtle and amusing characterizations and showed Miss Kitchell at her best.

Entertaining Satire

No less entertaining, if less subtle, were the stiletto-sharp lampooning of the Martha Graham school of dance in "Non-Objective," the slightly bawdy but explicit "Chorus Girl—Vintage of 1920," and "Something Classic," in which the scarf dances and garland dances beloved of the amateur attain a sort of apotheosis.

But best of all in this department was "Bacchanale (As Seen at the Opera)." Maybe you had to be a veteran of endless "Samson and Delilahs" to appreciate that one; at least it finally offered a valid reason for Samson to bring down the temple on the celebrants.

MISS KITCHELL'S programs are chosen from her repertoire of over 40 original works of her own composition including the following popular favorites:

Carmen Kitchell from Kansas
Psychondriac
The Vert Bros. (Intro and Extro)
Ze Ballet with Iva Kitchellova, assisted by The Imperial Invisible Ballet Co.
Soul in Search
Oriental Dance by an Occidental Girl
Chorus Girl Vintage 1920
Something Classic
The New Hat
Bacchanale as seen at the Opera
Portrait of a Hostess
Lament for a Wilted Lily

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XUM

NEW YORK WORLD-TELEGRAM AND SUN, JANUARY 22, 1951

Music

Mr. & Mrs. Piano Team Delight Carnegie Hall

By LOUIS BIANCOLLI.

Teamwork that might be said to have been made in Heaven marked the two-piano concert of Pierre Luboshutz and his wife Genia Nemenoff at Carnegie Hall last night.

It was a real pleasure to welcome these two fine artists of the twin keyboards again. They played with the certainty of a couple completely in harmony with one another and with the world about them, including, of course, the world of music.

What they played became secondary to how they played. Whether it was a Mozart sonata, a set of Brahms variations, a "Suite Champetre" by Rieti—the quality was the same. The music was always a mirror of their own balanced selves, each a renewal and counterpart of the other.

There are many married couples —touring the concert circuit of the double keyboard. Most of them play with a singleness of purpose which speaks well for both the institution and the art that brought them together. Nothing ever comes between them but a metronome.

As I listened to the Luboshutz-Nemenoff team last night I was prepared to swear that all two-piano music was written for Mr. and Mrs. ensembles, written, that is, on the hopeful assumption that love would find the way towards a perfect blend of musical values.

Anyway, the beloved Pierre and Genia were quite persuasive last night in the way they showed their feeling for one another; and perhaps that was the best way to show how much they cared for Mozart and Brahms, and the one sure way of making the audience care for the composers and performers alike.

This being a kind of "Liedermaus" season, Mr. Luboshutz made his own contribution by way of a brilliant fantasy on themes culled from Johann Strauss' bubbling masterpiece.



Whether in Heaven or on earth—it's still

"The Peerless Team!"

Philadelphia Inquirer

LUBOSHUTZ and NEMENOFF

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"America's First Young Lady of the Fiddle"

Louis Biancolli,
November 21, 1950
The New York World Telegram and the Sun



JEANNE Mitchell

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1947-48 "She moved her audience to enthusiastic applause. She is a musician of promise." *The New York Times*, December 10, 1947

1948-49 "It was an impressive showing. Miss Mitchell is a violinist of consequence from whom much may be expected." Jerome D. Bohm, *The New York Herald-Tribune*, February 14, 1949

1949-50 "The qualities that distinguish Miss Mitchell's playing are those that distinguish the artist from the technician. A truly important place among soloists will presently be her due." *The New York Herald-Tribune*, November 21, 1949

and in 1950-51 "Flawless"

THE NEW YORK TIMES, NOVEMBER 21, 1950.

Jeanne Mitchell Displays Flawless Style In Her Violin Program at Carnegie Hall

Jeanne Mitchell's career has been following an upward curve. Three years ago the young violinist made her debut at Town Hall. Then she gave two twilight concerts at Carnegie Hall, and last night she appeared there for the first time in a regular evening concert.

With her pretty face, attractive brown hair and lavender-colored party dress, she looked at first as if she might be arriving for a senior prom. But when she started Vitali's Ciaccona, it was plain that she was right where she belongs—up on that big stage playing the violin.

Miss Mitchell already is a flawless instrumentalist. Indeed, it is to be doubted if she missed the tone value of a single note, no matter how swiftly she played or how sharply the music changed in midpassage. The sounds she drew from her instrument, too, had such perfect focus that the clicking of a camera shutter was a distraction, for the audience listened with the sort of silence that such pure, delicately inflected sounds always induce.

Best of all, this fine technique of hers was at the service of sensitive musicianship. The Vitali piece, for instance, unfolded with gratifying logic, reaching a new plane with each return of the main theme. And she followed it up with a performance of Haydn's C major Concerto that had excellent style and a lovely slow movement.

Then, with her excellent accompanist, Hellmut Baerwald, as her partner, she gave a thoughtful and songful reading of Brahms' A major Sonata. And with these three major works finished, the artist turned to the lighter works for the final part of her program. They included Suk's Burleska, Fauré's "Apres un Reve" and "Epithalamium," a new piece by Noel Sokoloff, who was in the audience to receive two rounds of deserved applause.

R. P.

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Oregon Journal SUNDAY, NOVEMBER 5, 1950

Ana Maria's Ballet Give[s] Exquisite [Show]

SUSAN AUBREY SMITH
Journal Music Editor

Ana Maria, glamorous dancer of Spain, with her Spanish ballet [company] Portland dance devotees [last] night in the Auditorium.

Portlanders have seen such [dancers] ... the first time a Spanish ballet troupe— ... 12— had appeared here.

* * *

TO THE RHYTHMIC and often brilliant ... de la Cruz Granados, as well as ... popular music, the troupe gave ... traditional and folk dances of Spain ... star of the ballet, has ... beauty and a perfect technique that amazes and dazzles. In the flamengo dances she displays ... in the bata de cola ... Toledano, a clever sense of comedy.

She is ... pearing with the ensemble. Her two leading men assisting artists, Toledano and Roberto ... are experts at ...

HERALD EXP.
NOV. 11, 1950

Flamencos Find E... Sp... Eff...

By G...

The fa... of variet... Maria's S... one night ... harmonic. ... has a pair o... dancers, and ... soloist, is fo... this was a ... locally.

Senorita M... beauty, leads ... a varied repor... of the show, t... part in Manue... act ballet, "Amo... up the evening's ...

COMPANY

She has ... lively company, ...

26 THE DENVER POST:

Spanish Dance ... Delights Audie...

By ... EN YOUNG.

Spanish dance is a form of entertainment that comes to Denver so rarely that its occasional performances are welcome. Spanish dance is dramatic, representative of the violence and ha... of the ... Spain since early days.

Ana Maria and her S...

friend of ... to love ...

Musica... distinctiv... prehensi... and nati... brooding ... performa... reaching ... tortured ... "Ritual F... here ma... charged ...

In fac... be the ... the trou... typical d... intensity ... osely n... ke mov... arance ... Ana M... re on ... ition ... icula... lame... busl... f... Th... v... g... n...

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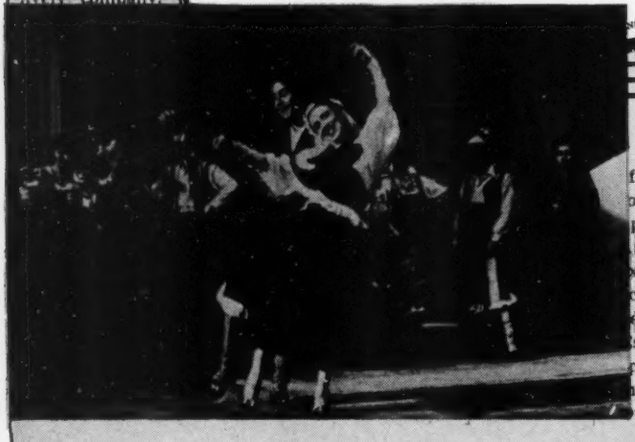
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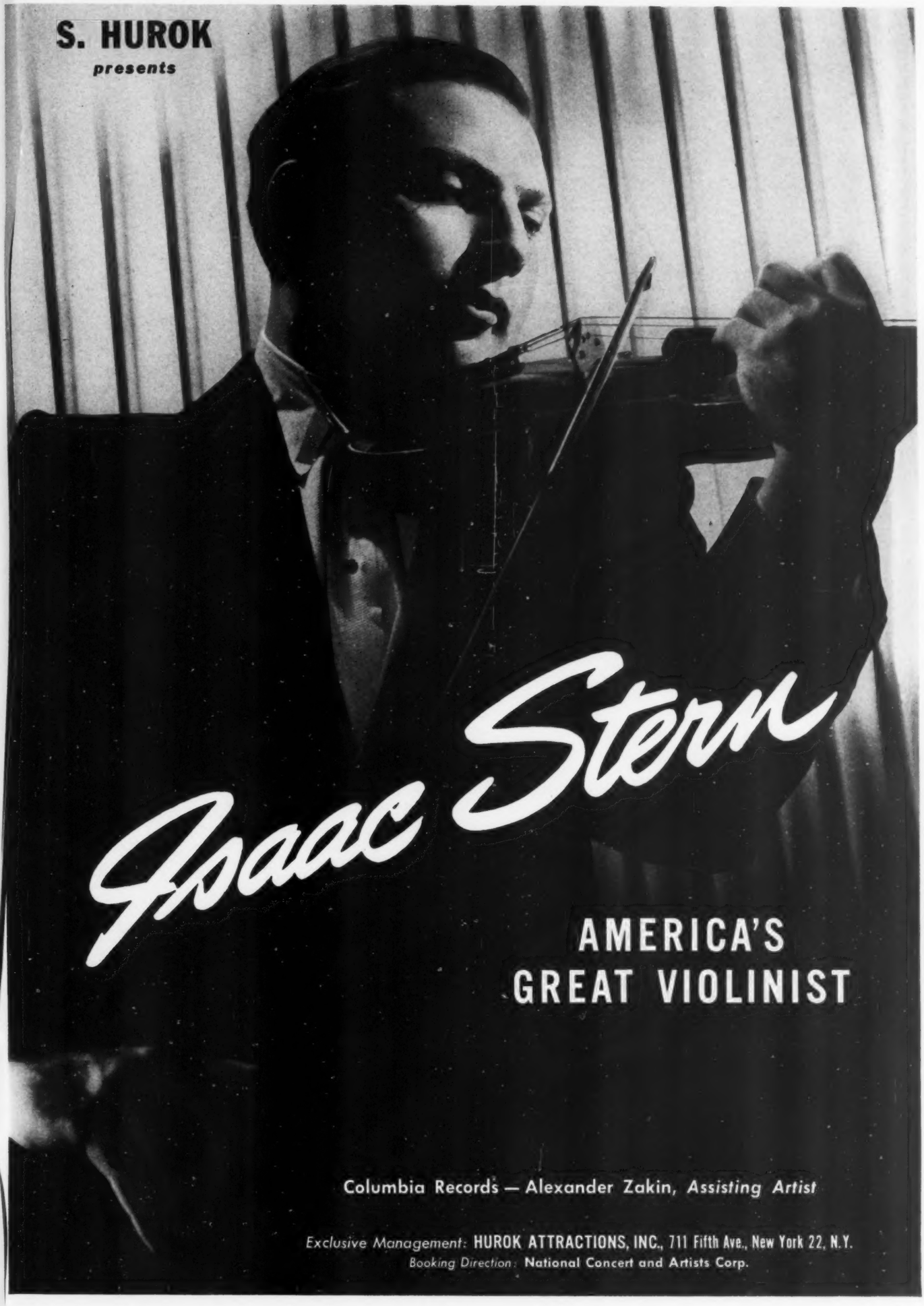
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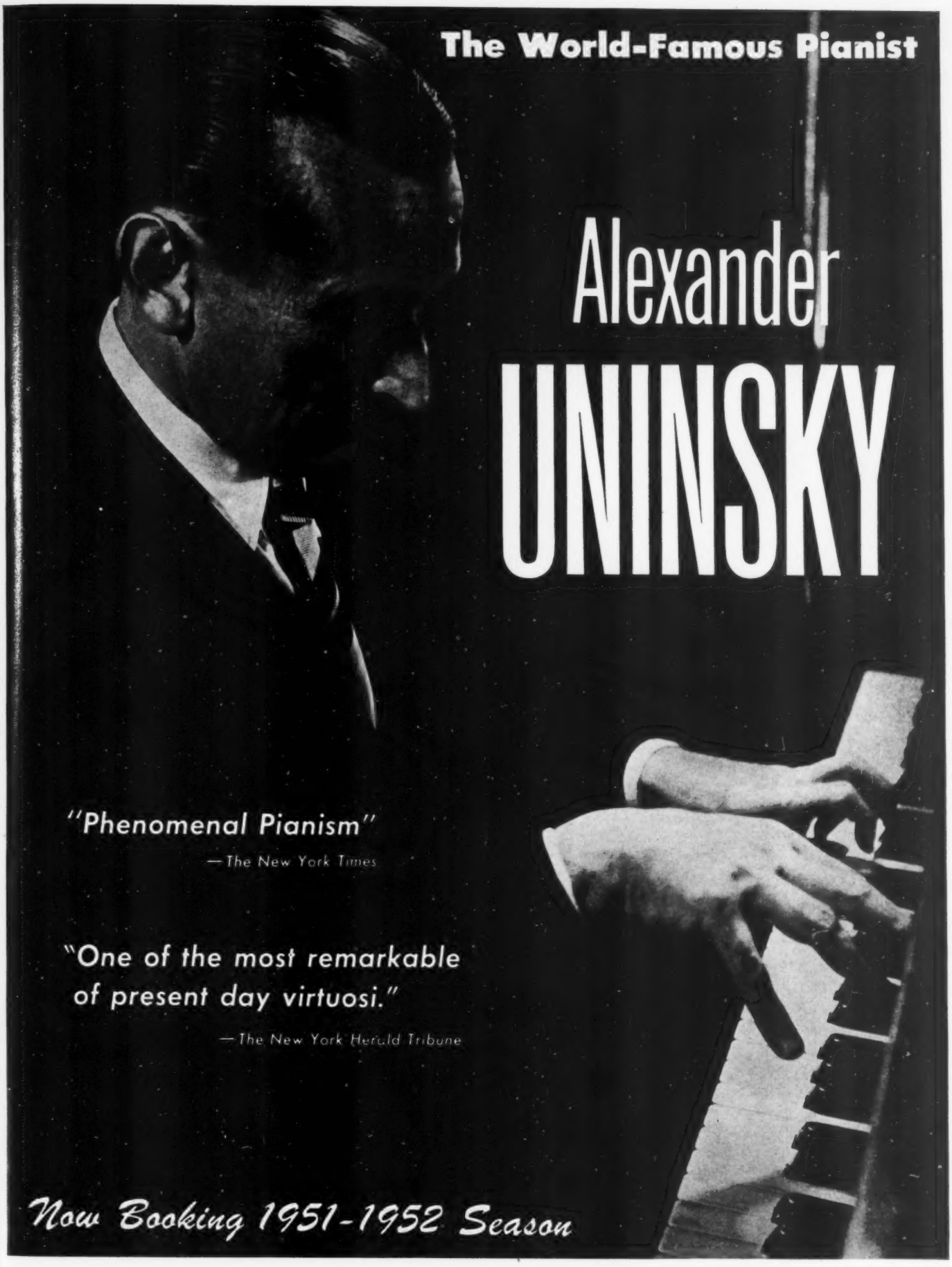
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—Arthur Berger, The New York Herald Tribune

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MARKS LEVINE — O. O. BOTTORFF

New York Recitals

(Continued from page 31)

tral programs, or repetitions of operas (unless there is a major change of cast). This is not, of course, an immutable rule, for it depends on the importance of the events as musical news.

While these remarks are concerned mainly with the English-language daily papers in New York, recitalists can look for reviews to various other sources, including the foreign-language and specialized press. Musical events of major interest or importance are covered in the *New Yorker*, the *Saturday Review of Literature*, and other weekly magazines; the music columns of *Time* and *Newsweek* deal with activities throughout the country, including New York. Concerts in New York are comprehensively reviewed in MUSICAL AMERICA and the *Musical Courier*.

A RECITALIST, or his manager, can take some precautions against the possibility of intensive competition for newspaper space, but something must inevitably be left to chance. He can deduce from the above remarks that there will be considerable competition for space on weekends, weighing this fact against the reputed advantage of that period in securing audiences. There is usually ample advance notice of the dates of the major orchestral and other subscription concert series. But our recitalist cannot tell, when he books a New York date several months ahead, whether the Metropolitan or the City Opera will give a work for the first time in the season, or repeat it with a debutant singer among the principals, or with a major change of cast; whether a major orchestra not habitually appearing here will decide to visit Carnegie Hall, or whether some other event of unusual importance will be scheduled at short notice. A ballet season also is a hazard.

As for recitals or other musical events arranged at short notice, it is wise to notify the newspapers' music editors at the latest before the week's assignment schedule is arranged. On the *Herald Tribune*, this is done on the Wednesday of the previous week. It is not always possible to modify the schedule and provide a reviewer on a few days' or hours' notice. The usual critical circuit includes Carnegie Hall, Town Hall, the Metropolitan Opera House, Times Hall, the City Center and at times, according to the musical importance of the events concerned and the demands of the day's schedule, other halls both in the midtown area and outside it.

AS illustrations for these observations, I shall give a typical set of reviews for a debut recital of nearly thirty years ago, and a table of the reviewing of the concerts and operas during five weeks in the fall of 1950, Oct. 16 through Nov. 19. The early reviews are taken from a novel, Robert A. Simon's Our Little Girl (Boni and Liveright, 1923), but they serve much better than a laborious compilation of actual reviews to illustrate both differences and similarities. Mr. Simon, now associated with the Mutual Broadcasting System, was long music critic of the *New Yorker;* he was also familiar with the concert and managerial fields of the early 1920s as press representative of the Wolfsohn Musical Bureau, and later of the Philharmonic Society.

His heroine, a young soprano named Dorothy Reitz, gives her debut recital at Aeolian Hall on the first Saturday afternoon of an October which, by internal evidence, seems to be in 1920, 1921, or 1922. The recital is mentioned in five morning and six evening papers. Sunday morning's *Herald, Tribune, Times* and *World* give her ten or eleven lines each; the *American* gives her six. The *World* review has an unfavorable tone; the others are, on the whole, mildly complimentary. In the Monday evening papers she receives a rave review of seventeen lines in the *Sun*, eight lines of praise in the *Mail*, three lines in the *Evening World* and mere mention in the *Journal, Globe*, and *Post*. She might also have received a review, or at least a mention, in the Brooklyn *Eagle*.

This is quite typical of the notice that a moderately talented debutant singer might have received in those days on a fairly, but not hopelessly, busy week-end early in the season. She probably had good fortune in the absence of major conflicts, since the opera season had not begun, and the only likely competing recital of major interest that Saturday afternoon would have been one by a well-known artist in Carnegie Hall. Her reviews would have been longer had her program been less conventional, or her musical abilities of an exceptional character. Many Dorothy Reitzes tried their luck on our concert platforms at that time; many still do.

AMONG the 149 events reviewed during the five weeks under survey this season, 37 had one review (or mention); 56 had two reviews each, and 17 received three reviews. Thirteen events had four reviews, twelve had five reviews; eight had six, two had seven, three were reviewed in eight newspapers, and one (the opening night of the Metropolitan Opera season on Nov. 6) was covered by nine. If we omit the operas, major orchestras, and other established subscription series, the total falls to 92 events (with due allowance for possible arithmetical errors). These were covered as follows: one review, 18; two reviews, 39; three reviews, 15; four reviews, 9; five reviews, 7; six reviews, 2; seven reviews, 1; and eight reviews, 1.

The only recitalist who received eight reviews was Victoria de los Angeles, who made her American debut at Carnegie Hall on Oct. 24. The fact that the Spanish soprano would join the Metropolitan later in the season was a matter of advance interest, and, with no other major recital and a City Opera repetition, the evening was a light one. Sir Thomas Beecham and the Royal Philharmonic Orchestra scored eight reviews in its New York debut on Oct. 27 at Carnegie Hall; that evening's only major recital, by Constance Keene, pianist, had three reviews. Eight papers reviewed the Metropolitan's first Don Giovanni of the season on Nov. 17; that evening's three recitalists—Simon Barere, John Charles Thomas, and Carmen Alcaro—had only two reviews apiece. They probably could have fared better had the Metropolitan staged a repetition with an unchanged cast.

Jeanette MacDonald, already well known through her activities in the radio field and on the lyric stage, was reviewed in seven papers after her first Carnegie Hall recital, on Oct. 16. Four reviewers wrote about the evening's other recital, by Ruth Strassman, pianist, who made her debut at Town Hall; one covered the NBC Symphony broadcast. The only other event receiving seven reviews during these five weeks was the Metropolitan's new production of Der Fliegende Holländer on Nov. 9. That night's Philharmonic-Symphony concert won three reviews; a competing recital drew two.

Eileen Farrell was well known outside the formal concert field when she gave her first Carnegie Hall recital on Oct. 23, and she was reviewed in six papers. On the same night, six papers also reviewed the Little Orchestra Society, two reviewed the Carib Singers, and one wrote about the NBC Symphony. Thanks to the notable impression he had made in two previous seasons, the English pianist Solomon won six reviews for his Carnegie Hall recital on Sunday night, Nov. 5, in the face of considerable week-end competition. The New Friends of Music also won six reviews that Sunday; no other event on that day won more than two. The other performances which won six reviews were those of various orchestras and the Metropolitan's first La Traviata of the season.

A RECORD of every day in this period would be tedious reading, but a few besides those already mentioned can be described as examples. Seven events were covered on Saturday, Oct. 21, but none scored more than three reviews.

Nine were reviewed on Sunday, Oct. 22, when two recitalists, Susan Reed and Mona Paulee, had four reviews apiece. Sascha Gorodnitzki's Carnegie Hall piano recital, the only midtown concert of Oct. 25, was reviewed in four papers. On Saturday, Oct. 28, the Philharmonic-Symphony had three reviews; two recitalists had two each. Six Manhattan concerts and two opera repetitions were covered on Sunday, Oct. 29. The Royal Philharmonic, reappearing at Carnegie Hall, had six reviews; Gina Bachauer's memorable Town Hall debut was covered in four papers. Two other recitalists had three reviews; a third had two.

Wanda Paul, pianist, gave the only recital on Monday, Oct. 30, but that with the competition of a major ballet opening, she was reviewed in only two papers. The ballet again drew major attention the next evening, leaving three reviews for the Bach Aria Group and two for Erwin Laszlo's piano recital. The four concerts of Saturday, Nov. 4, had two reviews each. A National Orchestral Association concert and Henri Honegger's cello recital competed with the Metropolitan's opening performance; each had two reviews. Joseph Fuchs and Bernardo Segall each had five reviews on Wednesday, Nov. 8; another recital had two. The Metropolitan was dark that evening, and the City Opera offered a repetition. We can close this account with the busy week-end of Nov. 11-12. On the Saturday, the Metropolitan drew five reviews; two concerts had two reviews each and one scored a single review. Nine events were covered to a varying extent that Sunday, when the New Friends of Music concert and Sylvia Zaremba's piano recital had five reviews each. A debutant small orchestra had four reviews; the others had one or two each.

UNDER present conditions, and at a corresponding period of the season, our fictional Miss Reitz might have received from two to six reviews, depending on the amount and nature of the week-end's competition. As a rule, a not-yet-well-known who appears on a crowded date fares better if the competition includes no single particularly important event that will call for all or most of the unassisted reviewers' time and much of the available newspaper space. One might add that the musical importance of a recital, and therefore often the attention of reviewers to it, is substantially increased if the program includes some unfamiliar music of consequence, instead of repeating the safe and conventional course adopted by Dorothy Reitz and many of her predecessors and successors.

While I have not ventured to deal with the question of whether a New York recital, as compared with a recital in one of the other major American cities, is as important as the traditional belief regards it, I asked a few prominent managers for their opinions on the subject. The consensus of the answers seemed to be that a successful New York recital is a valuable but not indispensable preliminary to a national career. Marks Levine, director of the Concert Division of the National Concert and Artists Corporation, thinks that changing conditions in this respect during the last 25 years concern media rather than methods.

"In other words," Mr. Levine writes, "there is a nerve center from which musical success emanates in any country, just as the activity of the human

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BELGIUM

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in Belgium. It was a full-scale triumph for Mr. Thibaud, who played three Mozart concertos.

A great event for devotees of modern music was the 24th festival of the International Society for Contemporary Music, which took place in Brussels last summer from June 23 to 30. The INR (Broadcasting Institute) took charge of both organization and execution. The public concerts, which were broadcast, were given in the INR studios, and the music was performed by its orchestras. There were seven musical sessions —two with full orchestra, two with chamber orchestra, two of chamber music, and a gala program of Belgium music. It would be outside the scope of this article to undertake detailed comment on the thirty-odd works presented by the ISCM. Moreover, H. H. Stuckenschmidt reported on the festival for MUSICAL AMERICA. It was difficult to determine the extent to which the works chosen corresponded to the most significant tendencies of present-day music generally. According to a statement by the jury, contemporary music is divided more or less equally between tonal music (often of a very contestable tonality) and atonal music (much of which employs the serial technique of Schönberg).



Edouard van Remoortel, one of the youngest of the current Belgian conductors

AS THIS is a survey of Belgian musical life, however, I shall call particular attention to the three Belgian works selected by the jury of the ISCM. They were Pierre Froidebise's Five Numbering Rhymes, a work for solo voice and eleven instruments, on folk texts, a composition that reveals the composer's transition to a chromatic, non-tonal idiom; Karel Goeyvaerts' Tre Lieder per Sonare a Ventisei, ingeniously written pieces of elaborate polyphony (the 26 parts are nearly independent); and Marcel Quinet's Quintet for Wind Instruments, a work along the lines of the divertimentos of Haydn and Mozart, written in a modern style based on classical harmony.

THE Belgian radio, under a well-informed management, takes a lively interest in contemporary music. It is concerned primarily with Belgian composers. Some months ago, the INR presented a program in token of the 75th birthday of the composer Raymond Moulaert, which included his Symphony of Fugues, related to the large classical pieces in the richness of its polyphony, and his a cappella Mass, beautiful in its austere fervency. Two young composers whose works have been brought forward recently by the INR are Willem Pelemans (Floris and Blanceflour and The Fight of the Virgin and the Devil — scores for voice and small orchestra, sober and suggestive, with a rather medieval linearity, but with subtle harmonic refinements) and Raymond Chevreuille (The Devil in a Tinder Box, a symphonic tale after Hans Christian Andersen, conceived specifically for broadcasting and ranked second for the 1950 Italia Prize).

The Midday Concerts were established in 1939, at the beginning of the second World War, both as an educational undertaking and as a means of support for Belgian performers cut off from appearances abroad. Interrupted by the invasion of Belgium, these concerts were resumed shortly after the liberation. They are given at noon, during the lunch hour, and they allow a large public to hear an hour of excellent music at a very moderate price. The best Belgian soloists and chamber groups are presented, as well as foreign artists chosen through exchange agreements with other countries. The programs are partly independent and partly arranged in cycles. Last season the Midday Concerts offered all the Beethoven quartets. This year the schedule includes the Mozart quartets and quintets, the Beethoven violin-and-piano sonatas, and Bach's The Well-Tempered Clavier. The Belgian Society for Chamber Music, directed by Norbert Grimberghs, takes part regularly in the Midday Concerts. We are indebted to this society for excellent performances of Pergolesi's La Serva Padrona and Paisiello's Il Barbiere di Siviglia; recently the group presented, with great success, excerpts from Monteverdi's L'Incoronazione di Poppea.

Apart from these institutional events, certain special occasions left a strong impression. In three recitals, the Polish pianist Halina Stefanska, winner of the first prize in the 1949 Warsaw competition, displayed an almost incredibly well-developed technique, perfect ease, a completely clear manner of playing, exceptional power, and a rare gift for interpreting the music of Chopin. In a concert at the Institute for Italian Culture, the Quintetto Chigiano proved to be a group of unusual homogeneity, in whose playing each rhythm, each shade, and each meaning spontaneously found an identical response from each performer.



André Cluytens, French-naturalized Belgian, who returned as guest conductor

Last year the Belgian musical press established a Critics' Prize, to be awarded to the work of a Belgian composer played for the first time during the season that seems the most deserving of support and publicity. In 1950 the jury (composed of A. Michel, president of the musical press, the composer Willem Pelemans, the critic S. Wouters, and the author of this article) recommended three works—Francis de Bourguignon's Violin Concerto, mentioned above; another violin concerto, by Gerard Bertouille; and Louis de Meester's Music for a Tale. None of these works, however, received a sufficient number of votes from the Assembly of Critics, and no prize was awarded. The competition will continue in 1950-51, and several requests for auditions have already been received.

The current season is extremely active in every respect. In its general aspects it is not essentially different from the 1949-50 season. But the element of surprise fortunately remains, in those unforeseen incidents that are the critic's joy and providence.

THE NETHERLANDS

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Molto tranquillo; 2) Vivacissimo, 6/8, a sort of scherzo; 3) Moderato, alla marcia; 4) Vivacissimo, 5/8, second scherzo; 5) Lento, 4/4, the melodic culminating point of the work; and 6) Molto vivace, coda.

For the sixtieth birthday of his friend Herman van den Eerembeent, a widely known figure in Dutch cultural life, Landré wrote Four Miniatures for clarinet and string quartet. The main motif starts with H-E (H is taken in the German sense of B natural), the initials of his friend. The term miniatures is a little too modest. As a matter of fact the four pieces are short but complete developments of rather simple melodic ideas. This is playful music that gives satisfaction to both performers and listeners.

FOR the same occasion, the young composer Lex van Delden (born in 1919) wrote an Introduzione e Danza for flute, clarinet, violin, viola, cello, and piano, which he subtitled Judith, since it was inspired by the play of that title by Herman van den Eerenbeemt. The piano is used as a bass instrument almost throughout; as van Delden handles it, it often sounds like a group of melodic percussion instruments.

Rudolf Escher (born in 1912), composer of Musique pour L'Esprit en Deuil, for large orchestra, and Arcana Musae Dona, a solo piano work that only first-rate pianists can master, turned to more modest means to write an exquisite Sonata for Solo Flute, and ten piano pieces called Non Troppo, intended for the small hands of children who are learning to play the piano. He is now engaged in writing piano studies in two-part counterpoint. He recently completed a Sonata for Violin and Piano and a cycle of songs to words by Vion Dalibray. His Hymne du Grand Mealnes, on which he is still working, will be given in The Hague this season.

Henriëtte Bosmans (born 1895), the foremost Dutch woman composer, has devoted much of her powers to vocal music. Apart from two groups of songs to Dutch texts and a remarkable work for tenor and piano, The Artist's Secret, to words by Olive Schreiner, she has written various groups of songs to French words, showing a rare sense of French prosody. Some of them are dedicated to the French mezzo-soprano Noëmie Perugia, who, with the composer's co-operation at the piano, is an ardent interpreter of Miss Bosmans' works. These songs are 1) Four songs to words by Paul Fort (among which Complainte du Petit Cheval Blanc is a little masterpiece); 2) Les Deux Enfants de Roi (Emile Verhaeren) and Méditation (Géraldy); 3) Deux Ballades (Jacques Prévert); 4) Five songs to words by Prévert, André Verdet, and Paul Eluard.

It should be made plain that this article does not purport to give a complete survey of the production of Dutch composers during 1950. If one takes into consideration the fact that the League of Dutch Composers has 170 members, the impossibility of an exhaustive report is apparent. I have endeavored to choose for discussion the works that are most likely to be of interest to American readers.

Amsterdam Group Stages Demonstration

AMSTERDAM.—During a recent concert here 62 members of the Concertgebouw Orchestra left the stage in a demonstration against Paul van Kempen, German-naturalized Dutch conductor.

Gustav Mahler

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clarinets answered by muted trumpets and cymbals. Mahler uses technical effects not for their own sake but purely as means to express musical ideas, to create certain atmospheres, and even, at times, to provide concrete descriptions.

"My music is living music," Mahler wrote. "What attitude therefore could be taken towards it by those who do not live and who do not feel the breath of the fire of our great epoch. . . . I know for my part, that as long as it was possible for me to recount my impressions in words, I would not express them in music. My need to express myself 'musico-symphonically' begins only where obscure sentiments reign, at the threshold of the 'other world' where things are no longer ruled by time or place. . . . Since Beethoven (and to begin with him) there has been no modern music without inner program. But no music is worth anything if one has first to tell the listener what he must find and feel in it. One must listen simply with the ear, but also with the good will to listen. There remains always a last mystery even for the creator. I am always struck by the fact that when one speaks of Nature one thinks only of the flowers, the birds, and the scent of the forest. No one thinks of the gods Dionysos and the great Pan. Thus you have already a kind of programme (that is an idea of the manner in which I compose). For me, music is ever and always the sound of Nature. It seems to me that is what Bülow meant of old in those very sensible words, 'symphonic problem' I do not admit of any other kind of programme, at least as far as I am concerned. If I have here and there applied titles, I have done so with the intention of guiding the sentiments where the imagination may play a part. If words are necessary one could appeal to the human voice, which could then fulfill the boldest intentions by its combination with the word. . . .

"It is incontestable that our music contains that which is purely human (and all that appertains to it, that is to say thought). The important thing is the pure means of expression (as in all art). One must not desire to paint or make poetry or wish to describe, if one desires to compose. The entire human being is expressed in that which we execute. There is nothing to be said against a programme (even if not the ideal)—but only if it is a musician who speaks and not a writer, philosopher or painter (a musician contains in embryo all these qualities)."

BY the force of his personality —his uncompromising character and the greatness of his ideals —Mahler created a new form of romanticism. The romantic era of the nineteenth century, beginning with Beethoven and Schubert and culminating in the music of Wagner and Strauss, was individualistic. Schumann, Berlioz, Liszt, and Wagner were all concerned with individual aspects of life. With Wagner, even the music dramas that seem to aim at expression of larger ideals — such as Germanism, in its mythological form, in the Ring and religion in Parsifal — remain individualistic, because the characters through which Wagner talks to us are for the most part egoistic and selfish, and are always concerned with their own troubles.

Bruckner was the first romantic to look beyond this kind of individualism. He saw no need for programs or specific references in his works. Nevertheless his language was too unoriginal and too uninventive to make of him as important a musical figure as Mahler. One must believe in his sincerity and his truth, but the means by which he sought to express himself generally fail to impress the present generation. Mahler aimed at equally high ideals of expression, and achieved them partly by his originality and inventiveness.

Three factors figured in Mahler's expressive ideal: 1) The dramatic and descriptive element; 2) the general ideas of God, religion, and death; 3) the folk element. Drama is present in every one of Mahler's symphonies. Just as his lieder are abridged dramas, his symphonies are expanded dramas, which we can follow if we like, but which Mahler refuses to explain to us in words. This dramatic character is apparent in the second, third, and fourth symphonies, in which Mahler uses solo voices or chorus, or both. The Second Symphony, subtitled Resurrection, presents the struggle of mankind to reach a higher sphere. The Third Symphony is concerned with nature; it is no doubt to this work that Mahler alluded when he mentioned Dionysos and Pan. The Fourth Symphony deals with celestial matters; Mahler's application of his imagination to the goings-on in heaven is characteristic of his idealism. The fifth, sixth, and seventh symphonies disclose no specific dramatic or pictorial content, yet it is obvious that their content is something very special. Here Mahler seems to have sought to achieve the utmost in length and insistence of development, and both the merits and defects of his music are seen as though through magnifying glasses. In the Seventh Symphony, for instance, his insistence on a march-like theme in the first movement makes the music almost unbearable. Yet in the middle movements — Night Music I, Scherzo, and Night Music II— Mahler achieves great refinement of sound and creates an extremely beautiful atmosphere. Then in the finale, the bombastic character of his joyous themes is again a serious defect.

THE monumental Eighth Symphony with its huge apparatus of soloists, choruses and instruments, is the culmination of Mahler's attempt to express his religious and humanistic ideals. The continuous use of a text makes the meaning clear all the time; the second part, a setting of the portions of the second part of Goethe's Faust, is the only example in Mahler's music of outright dramatic composition. The overwhelming quantity of sound found in this work had not been equalled since Berlioz' Requiem.

The subsequent Lied von der Erde contains throughout many of the best features of Mahler's invention; certainly it is one of his most perfect and most successfully balanced works. Mahler succeeds to an extraordinary degree in communicating the despairing sentiment of the Chinese-German text. When Mahler deals with the impulse provided by words, he is always a composer of the first rank. But when he seeks to write music containing dramatic implications he alone understands, and insists by musical means on our trying to guess them, he often loses the requisite balance of form with expression. Wagner knew that the projection of specific dramatic content required not only music but words and pictures as well. Possibly it was Mahler's search for purity of expression that kept him from composing operas that might have rivaled those of Wagner in impact. He perhaps came closest to achieving a balance and unity of thought and materials in his Ninth Symphony. Here, he does not present the unfolding of a drama. Written in purely symphonic terms, the work uses the lied as its main element. The development does not employ the traditional devices, but uses a technique very close to that of our own day, the continuous adding of new materials related to the preceding ones. The third movement, the Rondo - Burlesk, is the most prophetic piece of music Mahler ever produced. The rigorous structure of this movement and its strict contrapuntal development, the satirical quality of the ideas and their use in sharp contrasts all point clearly to the music of our day and signalize the end of the romantic era.

THE folk element is one of the most original prophetic features of Mahler's music, yet it is perhaps the one for which he is most often criticized and rejected by musicians. Although he was a native of Bohemia, Mahler was educated in Vienna, and spent most of his life there. Consequently it is not surprising that his music is essentially Viennese. Every possible element of Viennese folk music can be found in his works, the waltz, the Ländler, the popular song, even the military march. Then folk elements are used as basic materials, and are emphasized by Mahler's characteristically sharp and clear sonorities. The scope of his employment of folk materials sets him apart from the Viennese composers who merely explore the waltz, and his handling of the materials distinguishes his music from the national music of other composers, in which the folk element is developed in traditional and conventional language. Mahler's emphasis on folklore has led many listeners to consider his music banal, and I do not consider this charge a justifiable one. A piece is not truly banal unless all its elements are banal, and this is far from the case with Mahler.

Mahler's influence on contemporary music has a great variety of facets. In some instances, the influence of certain aspects of his music is complete; in other instances it is only partial. Both favorable and unfavorable results have been produced by his influence; and sometimes the influence seems merely accidental.

Mahler has exercised great influence on Schönberg and his followers. During the first period of Schönberg's creative development this influence was limited to the element of orchestration. Schönberg's melodic and harmonic materials were at that time a direct outcome of Wagner's Tristan und Isolde, as is apparent in the large-scale oratorio Gurrelieder. Like Wagner, he uses an immense orchestra for this work, but unlike Wagner, he does not make continuous use of the entire apparatus. Schönberg here emphasizes the individuality of instrumental sounds and combinations. It is most revealing to see the extent to which this work, composed and orchestrated over a period of eleven years (from 1900 to 1911) grows in the direction of adopting Mahler's way of writing for the orchestra. While the first part still manifests Wagnerian characteristics in its orchestration, the last part is greatly indebted to Mahler.

THE atonal music written by Schönberg before he developed the twelve-tone system comes still closer to the world of Mahler, as Schönberg's language becomes increasingly linear and contrapuntal. The resemblance between the two composers is obscured by the fact that Mahler's language is diatonic and Schönberg's atonal. But there is a strong resemblance not only in the technical aspects of orchestration and linear writing but also in the fact that both composers wrote in a free manner with continuous inventiveness but without a true organizing principle to define the scope of their productions.

When Schönberg laid down the foundations for his twelve-tone system in 1923 he left behind Mahler's spiritual world of romanticism to become a classical master of our time. Yet Mahler had prophetically shown the way for this technique of composing in the twelve-tone system by the horizontal organization of his materials.

When we consider the two other masters of the twelve-tone technique, Alban Berg and Anton von Webern, we find that Berg's affinity with Mahler is even greater than Schönberg's, while hardly any link at all exists between Webern and Mahler. Unlike Schönberg, Berg was never classical in his musical thinking. He adapted the Schönberg idiom to essentially dramatic purposes, often using the materials in a manner that seemed unorthodox to

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Gustav Mahler

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purists. In his opera Lulu, and in his Violin Concerto, Berg often returns to harmonic procedures, and sometimes shows an impulse toward tonality. The general atmosphere of Berg's music is also much like that of Mahler's, for, as we shall see later, both include in their musical expression in a very large Viennese component, a reactivation of the heritage of Haydn and Schubert.

Webern, however, stands at an opposite pole from Mahler, for except in the sound element, it would be hard to discover a sharper contrast between two composers. But inasmuch as Webern venerated Mahler and conducted his works, it may be that the huge scope of those works led Webern to seek the utmost conciseness of musical expression because he felt that Mahler had exhausted the possibility of progress in the opposite direction.

THE fact is frequently overlooked by Schönberg's advocates, especially those concerned with his technique, that when he started to compose in the formulated twelve-tone system in 1923, after seven years of silence, he turned his back on the romantic individualism of his Wagnerian and atonal periods, and took on a classic character conditioned by the Viennese element of waltz rhythm. This element is present in most of the twelve-tone works composed before he came to the United States—his Serenade, Op. 24; his Wind Quintet, Op. 25; his Suite for seven instruments, Op. 29; and his Variations for Orchestra, Op. 31. This ethnic feature is less in the foreground in Schönberg's music than in Mahler's, for it is tempered by the refinement of Schönberg's language and the true balance he achieves between expression and structure. Moreover, the Vienna of Mahler's time was alive, and Mahler's expression of it is equally alive; Schönberg and even more obviously Berg expresses the downfall of Vienna and the end of the empire.

Although Mahler's orchestration and his contrapuntal use of materials constitute the main features of his technical originality, there are also other aspects that prefigure contemporary music. They may be accidental and unorganized, they may not be consciously planned, and their influence may not be direct. Yet they must be examined, because they do exist. First of all, there is Mahler's use of melodic intervals wider than those employed by any of his contemporaries. Such melodic leaps often occur in the slow movement of his symphonies, where his romantic expressiveness reaches its height. (It is interesting to observe that an early example of use of intervals larger than the octave for dramatic purposes may be found in the Commandant's music in the final scene of Mozart's Don Giovanni, a fact pointed out by the Italian composer Luigi Dallapiccola.) This is characteristic of Mahler's writing, but the point should still be emphasized that it is only a means of achieving expressivity. For the twelve-tone composers the use of wide melodic leaps has become a feature of the material itself, since in this language the interval is a basic material rather than a means to an end.

IT IS frequently charged that both Mahler and the succeeding atonal and twelve-tone composers neglect the rhythmical and metrical elements in their music. In point of fact, Mahler's scherzos contain some very curious idiosyncracies of rhythm. Take a few examples. In the Scherzo of the Third Symphony a superposition of three different rhythms occurs; in the Sixth Symphony there are quick successions of different rhythms, not unlike those that appear later in Stravinsky's earlier works; in the Fifth Symphony and Ninth Symphony a shortening of rhythmic phrases that is also one of the hallmarks of Stravinsky's language occurs.

In the harmonic field there are in Mahler's music examples of the whole-tone scale, the almost simultaneous use of the major and minor keys, and a few rare instances of polytonality. All these are surely accidental, and appear because Mahler does not draw back from any innovation if it enriches his expression.

Until the 1930s Mahler's influence was mainly technical, and was restricted largely to Austria and the music of the atonal and twelve-tone school. Two possible exceptions should, however, be noted. The Czechoslovakian composer Leos Janacek resembles Mahler in the qualities of his orchestral sonorities, his way of using folk material, and his feeling for drama; unlike Mahler, Janacek develops his materials in a prevailingly harmonic language. Béla Bartók's early opera Bluebeard's Castle is Schönbergian in expression, and some influence of Mahler may be discoverable in this work. But it is impossible to be certain that these influences upon Janacek and Bartók are direct, for there is no incontrovertible evidence that either was well acquainted with Mahler's works.

A new upsurge of romanticism in the 1930s turned the attention of certain composers to Mahler, the last exponent of the romanticism of the past. The case of Dimitri Shostakovich is worth looking into. It is known that this composer studied Mahler's scores. The style of his early works, including the opera Lady Macbeth of Mzensk, show clear atonal influences, especially those of Berg. (In Prague in 1947 Shostakovich expressed to me his great admiration for Berg.) Official Russian criticism of Lady Macbeth of Mzensk led Shostakovich to change his style. From this time forward his music is marked by a simplification of contrapuntal development, a more obvious melodic line, and the use of diatonicism instead of chromaticism. The dramatic content of his symphonies leads to greatly enlarged form, and his choice of folk materials, like Mahler's, is not confined to any single aspect of national life, From his own earlier style he retained the typical sharpness and clarity of orchestral sound. Thus, whether willingly or not, Shostakovich developed backward and arrived at a Mahlerian language devoid of many of its contrapuntal complications. Already apparent in Shostakovich's Fifth Symphony, this influence is almost total in his Seventh and Eighth symphonies. Every page of the Eighth Symphony, in particular, is a re-presentation of the sound of Mahler's music, and even the melodic material has a great affinity with Mahler's.

Benjamin Britten is also affected by Mahler, although less conspicuously than Shostakovich because the influences on Britten are unlimited in number. His way of writing for the voice, however, and the characteristic devices of his undeniable mastery of the orchestra are close to those of Mahler, and his use of non-original materials, like Mahler's, links him with the past. Unlike Mahler, however, Britten does not possess the ability to amalgamate these materials in a personal style. The music of both composers possesses a cosmopolitan character, but while it is personalized in Mahler it is simply derivative in Britten. It should be added that Britten's knowledge of Mahler's music seems to be extensive, for he has gone so far as to manufacture digests of Mahler symphonies, which were played some years ago by the BBC.

IT IS with caution that I mention the name of Olivier Messiaen in connection with Mahler. Any resemblance is very general and is revealed not in materials or language but in parallelisms of ideas and structural considerations. Both composers seek to impress us with their high idealism, and both often employ forms that are incoherent. Both employ the non-French device of non-metricality, natural enough with Mahler, but not with a Frenchman. Messiaen's use of gamelan effects and Hollywood harmonies is not far removed from the theatricalism of Mahler's second Symphony, with its bird songs, trumpet calls, and celestial scenery. Mahler influences can also be found in some of the works of Aaron Copland, whose naked statements of folk material and transparency of orchestral sound suggest Mahler's musical outlook. In one of his most recent compositions, the Twelve Songs on Poems by Emily Dickinson, the influence of Mahler's Song of the Earth seems readily discernible.

Another contemporary composer who should be named in connection with Mahler is Stefan Wolpe. Although the basic materials he uses are quite different than Mahler's, both have in common a great personal expressiveness of melodic materials and a fondness for contrapuntal developments pushed to their extreme possibilities. Mahler and Wolpe are the only well-known composers who, in their polyphonic structures, superpose different levels of melodic lines, each guarding its strict independence of dynamic shades. To this technique Wolpe has added a free rhythmical and metrical development that creates an almost sculpturesque sort of third dimension, for whose realization Mahler surely paved the way.

Direct influences of Mahler may also be found in the work of composers in Holland, one of the countries where Mahler's works were most frequently performed. Among them are Henk Badings, Léon Orthel, and Rudolf Escher.

As we have seen, Mahler did not wholly realize his ideals, for they were perhaps beyond human possibilities. His works present both qualities of greatness and serious defects. The period in which he lived was a transitional one; Mahler is one of the major figures of the transitional period in which he lived, the period between the great romantic epoch and the great twentieth century classical period that flowered from 1910 to 1930. Mahler's influences on contemporary composers were as varied as the qualities of his own works. They are positive in the case of the Viennese composers Schönberg and Berg and the present-day American composer Wolpe; they are negative in the case of Shostakovich and Britten.

In our day, music presents two contradictory aspects. On the one hand we have composers who emphasize expression and never tire in their search for new complexities of material. These composers are the true descendants of Mahler. On the other hand, we have composers devoted to extreme economy of material, for whom style is the most important consideration. Their godfather is Eric Satie. Only when a middle road between these two extremes is found, creating a true balance between form and expression, will we be on the threshold of a new and great era. Today, only Luigi Dallapiccola in Italy and, in some measure, Roger Sessions in the United States have achieved this balance. Their further development will show whether our hopes will begin to be fulfilled in them.

Daytona Beach Opens New Auditorium

DAYTONA BEACH, FLA.—The new Peabody Auditorium was dedicated here on Oct. 6, 1949. Able to seat 2,560 and furnished with modern equipment, it replaced the old Peabody Auditorium, which was destroyed by fire in 1945. The manager is Henry DeVerner. The Civic Music Association series at the auditorium last season offered the Apollo Boys' Choir; James Melton; the Buffalo Symphony, with Seymour Lipkin as soloist; Helen Traubel; and Benno and Sylvia Rabinof. Programs by Nelson Eddy, the Don Cossack Chorus, and Kenneth Wolf were presented under other auspices.

ARGENTINA

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New Argentine symphonic production was very limited in 1950. The most important new works were Roberto Garcia Morillo's Second Symphony, and Roberto Caamaño's Suite for String Orchestra. Morillo's Second Symphony is outstanding from the architectural viewpoint. The first movement, vigorous and full of rhythm, and the Lento, with its generous lyricism, are the two best. Caamaño is a gifted young musician who is studying and progressing. His Suite for String Orchestra is a really good work, worthy of the repertoire of any orchestra. There is equilibrium between form and content, and the score contains thematic material of high quality, treated with great efficacy. José María Castro, a composer of neo-classic tendencies, brought out a Prelude and Toccata.

In Buenos Aires symphonic concerts in 1950 there were 53 first performances of which 39 were of works by foreign composers and fourteen were of Argentine works. The total establishes an increase of 120.83 per cent over the number of premieres in 1949.

Things went rather better in the brief German series that opened the lyrical season. Karl Boehm, a conductor worthy of all respect, came to Argentina for the first time to conduct Wagner's Die Walküre, Mozart's Die Zauberflöte, Beethoven's Fidelio, and Leos Janacek's Jenufa. Three first-rank artists took part in these works—the soprano Tiana Lemnitz (as Sieglinde, Pamina, and Jenufa), the contralto Margarete Klose (as Fricka, and the Sacristan in Jenufa), and the tenor Anton Dermota (as Tamino, and Latza in Jenufa). First appearances in the Colón Theatre were made by the soprano Gertrud Grob-Prandl (as Brünnhilde, Fidelio, and one of the Ladies in Die Zauberflöte), the bass Joseph Greindl (as Hunding, Sarastro, and Rocco), and the bass Joseph Herrmann (as Wotan, Pizarro, and the Foreman of the Mill in Jenufa). Miss Grob-Prandl is young, and may be expected to make progress. Mr. Herrmann was a failure. The remaining German artist who took part in the season was the tenor Ludwig Suthaus, already known to the Buenos Aires public.

THE premiere here of Jenufa was the outstanding event of the opera season. The work embodies everything that is best in the music of Janacek; it is an extremely dramatic work of undeniable musical value, worthy of being staged frequently. Miss Klose, a fine singer and actress, was the heroine of this work. Miss Lemnitz and Mr. Dermota also sang magnificently.

Rimsky-Korsakoff's Le Coq d'Or, conducted by Mr. Rodzinski; Ravel's L'Enfant et les Sortilèges, conducted by Juan E. Martini; and Stravinsky's Le Rossignol, conducted by Mr. Calusio, were sung by Argentine artists, and were badly received. At the end of the season Mr. Fricsay conducted the Argentinian premiere of the ballet Don Juan de Zarissa, by Werner Egk, and a concert version of Orff's Carmina Burana. The excellent choreographer of the Egk ballet was Tatiana Gsovsky, of the Berlin Staatsoper.

In August, the lyric season was interrupted to permit a visit by the Paris Opéra Ballet, whose performances aroused great interest. This splendid ballet corps was headed by its choreographer Serge Lifar, who made known some of his most significant creations, and also appeared as a dancer. The conductors were Richard Blareau and Robert Blot. Among the most important features of the season were the premieres here of Auric's Phèdre, and Roussel's Le Festin de l'Araignée, both choreographed by Lifar.

The Colón Theatre ballet also gave several performances, in one of which the ballet Ajedrez, by the Argentine musician Arnaldo d'Espósito, who died several years ago, was staged for the first time.

During the Colón opera season, Otto Erhardt staged the largest number of productions, all with his well-known ability. Among them were Die Walküre, Fidelio, Die Zauberflöte, and Jenufa. In his staging of Il Matrimonio Segreto, Mr. Erhardt combined the elements of commedia dell' arte with comic opera, assuring uninterrupted action through the use of small screens that were moved at appropriate moments. Gunther Rennert was extremely successful with his mise-en-scène for Otello. Dino Yannopoulos staged Le Coq d'Or respectably.

The First Musical Festival, held from Oct. 14 to 21, included orchestral and choral music, opera, drama, and ballet. The orchestral part of the program was played by the State Symphony, the Colón Theatre Orchestra, the State Radio Symphony, the Buenos Aires Symphony, and the three provincial orchestras of Córdoba, Tucumán, and Mendoza. The conductors were Sergiu Celibidache, Ferenc Fricsay, Bruno Bandini, Peter Freude, Lenello Frozanti, Carlos F. Cillario, and Jean Constantinesco. All these concerts were free to the public. The Cervantes National Theatre staged Pepusch's The Beggar's Opera. It was directed by Adolfo Morpurgo, with his own group of players of antique instruments and members of the Buenos Aires Symphony.

Katherine Dunham's dance company remained in Buenos Aires for two months. The Carosello Napoletano also captured the public.

Ballet performances were given by the Colón Theatre ballet, and numerous choral organizations from the interior of the country and from the capital appeared. On a stage erected over the entrance stoop of the Faculty of Law and Social Sciences, in a zone surrounded by gardens, an open-air representation of Sophocles' Electra was given, with incidental music conducted by Roberto Kinsky.



Wilhelm Furtwängler conducting a rehearsal at the Teatro Colón

Drawing by Lisl Steiner

Mr. Furtwängler, who opened the orchestral season with the Colón Theatre Orchestra, is loved and respected by the Argentine public. He was not as brilliant as he had been in his first visit here, but his masterly interpretations were duly appreciated. Rafael Kubelik created a highly favorable impression in his debut, and each of his concerts received great eulogies in the press. Sir Malcolm Sargent added to the beauty and seriousness of his interpretations a pleasing musical personality. Mr. Rodzinski, who made his Buenos Aires debut with the Colón Theatre Orchestra, demonstrated that he is a formidable director, and the desire was strong to hear him again in a series of concerts. Ferenc Fricsay, who conducted modern works with the same orchestra (among them the concert version of Carl Orff's Carmina Burana, upon which I will not comment since it was recently discussed at length in MUSICAL AMERICA) was also an excellent conductor and a good musician. Nino Sanzogno, who also made his debut in this city with the State Symphony, proved to be a correct musician and an able conductor. He presented the largest number of first performances of the season—a total of eleven, four of which were played in a single concert.

Sergiu Celibidache, Roumanian director of the Berlin Philharmonic, made a poor impression when he led the State Symphony. He seemed to be an arbitrary musician, with no respect for the works he conducted. He used them merely to display his own talents. Walter Hendl conducted a single concert with the Buenos Aires Symphony, which at present is going through an organizational crisis due to problems of organization, and so was not a medium of success for him. However, great interest was shown in his versions of works by Gershwin.

NUMEROUS recitalists appeared in Buenos Aires in 1950. Among them were the pianists Friedrich Gulda, Rudolf Firkusny, Witold Malcuzynski, Walter Gieseking, Alexander Brailowsky, Solomon, Claudio Arrau, Alexander Borovsky, Sigi Weissenberg, and the Argentine artists Inés Gómes Carrillo, Marisa Regules, and Raúl Spivak; Yehudi Menuhin, Henryk Szeryng and Oscar Borgerth, violinists; Pierre Fournier, cellist; Marian Anderson, Lydia Kindermann, and Carol Brice, singers; and the Trapp Family Singers.

Although chamber music has not come greatly to the fore, several extremely interesting concerts were given by the Collegium Musicum, which presented a number of excellent concerts with good orchestras; by the Modern Art Institute, which made known many works of our time; and by the Agrupación Nueva Música, also dedicated, as its name indicates, to the music of this century in which we are living. The Friends of Music Association also presented several chamber-music works.

THE opera season of the Colón Theatre fell below the customary standard. Throughout its 42 years of existence the Colón Theatre has had brilliant seasons and others less fortunate, but few have reached the low level of 1950. A magnificent season was planned, with a great repertoire and illustrious artists. But anticipation was one thing and realization quite another; very few of the spectacles were worthy of the reputation of the theatre.

The Italian repertoire consisted of works which have been heard to the point of surfeit, and with a few exceptions the artists were of inferior grade. The operas staged were Tosca, Il Trovatore, La Forza del Destino, Il Matrimonio Segreto, La Traviata, La Bohème, and Otello.

A Basic Dance Library

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sional dancers and choreographer and for readers interested in their crafts.

A scholarly ethnological approach to non-theatrical dance is Curt Sach's World History of the Dance, a translation by Bessie Schoenberg of a book originally entitled Eine Weltgeschichte des Tanzes, published in Berlin in 1933. This book is particularly valuable as an introduction to the modern-dance field. It contains musical illustrations, since the author is primarily a musicologist, as well as some very interesting plates. Like Kirstein's book, it provides a detailed bibliography.

Unfortunately for most American readers, the one really definitive history of dancing has never been translated from the original Russian. It is S. N. Khudekov's Istoria Tantsev, published in St. Petersburg in 1913. It is in four volumes, with many detailed illustrations. For those who read Russian, the Library of Congress can provide a copy. Most of us can only hope that some scholar will soon undertake an English translation. Another historical book, of limited value to the neophyte but a considerable curiosity, is La Danse Ancienne et Moderne, by Louis de Cahusac, published in Paris in 1754. In three volumes, it covers the dance from earliest times to the year of publication. It has not been translated, but it has frequently been used by historians as source material.

To existentialists and adherents of *la musique engagée,* the philosophical approach of Havelock Ellis may seem old-hat, but he offers pertinent and provoking comments on the art of dancing in The Dance Of Life, published in 1923. This book exerted a great influence on the aesthetic attitude of American dancers in the middle 1920s.

DANCE in America has had its pioneers and prophets who departed from the classical ballet, and whose independent experiments in the field of concert dance have developed a new audience. Isadora Duncan, whose tumultuous private life and dramatic stage appearance commanded equal public attention, is discussed by her contemporaries in The Art of Dance, edited by Sheldon Cheney, published in 1928. Isadora's own statement, The Dance, was published in 1909. The authorized edition contains 28 pages, with illustrations, and sets forth in a short essay Isadora's philosophy of the dance, which brought about a revolution in the ballet and gave Michel Fokine the impetus for the new ballets he created for Serge Diaghileff's Ballets Russes.

The revival of interest in Greek Dance that resulted from the impact of Isadora's remarkable personality led to several beautiful publications. In The Antique Greek Dance, by Maurice Emmanuel, published in 1916, the author provides a study of Greek dances based on the sculpture and painted figures of ancient Greece. Louis Sechan, in La Danse Grecque Antique, published in Paris in 1930, discusses the philosophy of the Greek dance, gives some opinions by Greek writers on the subject, and concludes with discussions by Emile Jaques-Dalcroze, Paul Valéry, and Isadora Duncan.

John Martin, dean of contemporary dance critics in New York, has documented the development of modern dance since Isadora Duncan in The Modern Dance, published in 1933, and America Dancing, published in 1936. Margaret Lloyd, dance editor of the *Christian Science Monitor,* has brought the subject up to date in The Borzoi Book of Modern Dance, published in 1949.

MOST people nowadays are inclined to think of the ballet first and foremost when they think of dance. The color and spectacle of the costumes and décor, the virtuosity of the performers, and the interest of the music have brought this former court amusement into the realm of popular theatre. Ever since the founding of the Académie by Louis XIV and Jean-Baptiste Lully dance has been a literary inspiration to poets and essayists as well as to historians and critics of the dance. A poem by Théophile Gautier suggested La Spectre de la Rose to Fokine. This is a reversal of the usual procedure, however. Usually it is the ballet that inspires the poem. The Library of Congress possesses a volume of verse by Jean Berchoux, published in Paris, the second edition of which is dated 1808, entitled La Danse, Ou la Guerre des Dieux de L'Opéra. It is a long poem written to glorify Vestris and Duport.

The technical aspects of the ballet have not been neglected. Whether the reader is intent on becoming a professional performer or an informed spectator books of a high calibre of intelligence are available to guide him. In the technical field the best books have been translated into several languages, since the basic technique of ballet, despite minor differences in national style, is universal. The revival of interest in ballet in England and America in the last twenty years has created a demand for English translations of most of the important earlier books, and has led to the publication of a variety of excellent primers for laymen. In this last classification, Kay Ambrose, English author and artist, has had published, in both England and America, two little books for the early guidance of the ballet enthusiast. The Ballet Lover's Pocket Book, published in 1945, and The Ballet Lover's Companion, published in 1949, are illustrated with analytical drawings by the author, whose verbal and pictorial comments are tinged with humor, since it is her aim to present "technique without tears for the reader who has recently learned to love the ballet." On this side of the Atlantic, Lincoln Kirstein has compiled Ballet Alphabet, The ABC's of Ballet, published in 1939. This brief dictionary of ballet terms was designed for the parents of bewildering offspring whose attendance at ballet classes resulted in the tossing about of such unfamiliar words and phrases as *battement, ronde de jambe,* and *brisé volé.*

THE most recent book on the subject of ballet appreciation is Arnold Haskell's How to Enjoy The Ballet, published last month. Now director and principal of the Sadler's Wells Ballet School, the author is well qualified to present his theme, since he has long been a leading propagandist for ballet in England, and in earlier years was advance representative of the Ballet Russe in its various incarnations.

A classic among dance books is Cyril W. Beaumont's Complete Book of the Ballets, published in 1937. This monumental work, to which was added in 1942 a Supplement to the Complete Book of Ballets, tells the stories and gives the vital statistics of virtually all the significant ballets since the time of Jean d'Auberval, whose La Fille Mal Gardée (1786) is the oldest ballet in the current repertoire. Its discussions of the historical and local significance of the works and its bits of backstage information and local color are invaluable. Mr. Beaumont, whose bookshop on Charing Cross Road in London is England's most notable gathering-place of dance enthusiasts, is a reliable and erudite scholar. His many books in themselves form a five-foot shelf of the ballet. Among the titles are Anna Pavlova, Alicia Markova, A Burmese Pwe at Wembly, Michel Fokine and his Ballets, Miscellany for Dancers, Short History of Ballet, Vaslav Nijinsky, and A Manual of the Theory and Practice of Classical Theatrical Dancing. This last-named volume, written in collaboration with S. Idzikowski and published in 1922, is one of the authoritative books on the celebrated Cecchetti method of ballet instruction. Cecchetti himself gave the book his blessing by furnishing the preface. It is profusely illustrated with drawings by Rudolphe Schwabe. Further insight into the Italian School of ballet is given by The Theory and Practice of Allegro in Classical Ballet (1930) written jointly by Beaumont and Margaret Craske, who is now connected with the Metropolitan Opera ballet school.

The French School is presented by Antoine Meunier in La Danse Classique (Ecole Française), published by the Librairie de Paris. The Russian School is expounded by Agrippina Vaganova in Fundamentals of the Classic Dance, published in 1946. Translated into English by Anatole Chujoy, the Vaganova treatise is an extremely valuable handbook.

With three schools of ballet training employing separate vocabularies the problem of nomenclature are extremely complicated. Gail Grant undertook to unravel some of the semantic problems in the lexicon of the ballet in her Technical Manual and Dictionary of Classical Ballet, published last year, which collates the terminology of the three schools.

FROM a historical point of view, Carlo Blasis, Pierre Rameau, and Jean Georges Noverre are three of the most significant earlier authors of books on the dance. Carlo Blasis' Traité Elémentaire, Théorique et Pratique de L'Art de la Danse, published in 1820, is available in an English edition published in New York in 1944. Rameau, in 1725, was the first writer on the dance to stipulate the five positions of the feet upon which the entire code of classic ballet is built. Cyril Beaumont has made an English translation, which contains 57 plates drawn from life and engraved on copper plate by the author. An auxiliary contribution of the work is its detailed description of some of the social dances of the period. Since Noverre's Letters on the Dance first appeared in Paris in 1760 they have probably been quoted more often than the utterances of any other single authority. This ballet-master, who in the eighteenth century anticipated Fokine in the liberation of ballet from the shackles of convention, was so literate a writer that David Garrick once called him "the Shakespeare of the Dance."

TECHNIQUES of modern dance have been so transient that they have only within the last few years become sufficiently codified to warrant books about them. Modern Dance Techniques, by Rachel Dunaven Yocum and Gertrude Schurr, published in 1949, and Modern Dance Manual, by Margaret Shamm Mains, published in 1950, offer practical instructions and illustrations, as well as tersely written descriptions.

Of less immediate usefulness, but valuable as a curiosity if in no other way, is Der Tanz, by Oscar Bie, published in Berlin in 1919, which contains many illustrations in color and in black and white. Deutsche Tanzkunst, by Mary Wigman, published in Dresden in 1935, sets forth the theories promulgated by this great German innovator and is illustrated with photographs of her group. An Unfinished Life, by Ruth St. Denis, gives insight into the emergence and flowering of the Denishawn movement in the United States a generation ago. Martha Graham is unfortunately now out of print.

This article has been able to touch briefly on only a few of the best books on the dance. The fractional character of this listing is best illustrated by the fact that the inventory of one store dealing exclusively in dance books averages almost 10,000 items, ranging from autographed letters and souvenir programs to rare first editions. Dancing, it would seem, offers pleasure not only to the viewer but also to the reader. There are now in this country many collectors of books on the dance and quite a few important private libraries of the dance. However large or small his collection, each owner has discovered that dance literature serves to aid his memory and to stimulate his imagination.

AUSTRALIA–Sydney

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was reported in MUSICAL AMERICA in September, 1950. The first of two suites arranged by the composer from the ballet score has been recorded by H. M. V. The first commercial recording by the Sydney Symphony, Corroboree will be available for world-wide distribution later this year. The Arts Council of Australia has arranged a tour for the ballet company that gave the premiere. Corroboree will be presented in all six state capitals, with the ABC symphony orchestras of each state in the pit.

The eightieth birthday of the dean of Australian composers, Alfred Hill, was celebrated with a special concert by the Sydney Symphony, which the composer himself conducted in a program of his own compositions, including the post-romantic Violin Concerto, played by Ernest Llewellyn, concertmaster of the orchestra, and Life, a musical poem in four parts, for orchestra, soloists, and chorus.

The deputy of the Sydney Symphony, Joseph Post, who spent nine months in England on an exchange with the BBC conductor Charles Groves, conducted the tone poem Warra-Wirrawaal, by the Sydney composer Clive Douglas, at one of the Promenade Concerts in London.



George Glover

Alfred Hill, at eighty, dean of Australian composers and a deeply beloved figure

AUSTRALIAN compositions played by the Sydney Symphony in 1950 were Robert Hughes's Estivall, and Festival Overture, by the nineteen-year-old composer David Morgan, which won second prize in an ABC competition. First Australian performances were given of such important works as Liszt's A Faust Symphony, Bruckner's First Symphony, and Mahler's Resurrection Symphony. The list of contemporary works played by the orchestra included the world premiere of Arthur Benjamin's Piano Concerto; Goossens' Symphony No. 2; Schönberg's Variations in G minor; Stravinsky's Concerto in D; Bartók's Music for Strings, Percussion, and Celesta, Third Piano Concerto, and Concerto for Orchestra; and pieces by Pizzetti, Ghedini, Martin, Rosenthal, and Khachaturian.

The 1951 season stands under the sign of the Jubilee of the Commonwealth of Australia. On May 9, fifty years will have passed since the first Commonwealth Parliament was opened in Melbourne by the then Duke of York, later King George V. To mark the occasion, the government is offering a prize of £1,000 for a forty-minute symphony for full orchestra. The competition is open to all native or naturalized British subjects. If the winner is not an Australian, a special prize of £250 will be awarded for the best Australian entry. The contest closes on June 15, 1951. The judges will be two overseas composers and one conductor.

The government has appointed a committee to direct and co-ordinate the various Jubilee celebrations to be held throughout the year. In collaboration with this committee, the ABC is endeavoring to engage a number of Australian artists who have distinguished themselves overseas. So far, tours of eight overseas artists, five of them Australians, have been announced. Heading the list of Australians are Marjorie Lawrance, soprano, and George Thalben-Ball, organist. The other Australians are younger artists who are rapidly gaining recognition — Richard Farrell, 23-year-old Sydney pianist; Beryl Kimber, 22-year-old Tasmanian violinist; and Harold Blair, 26-year-old aboriginal tenor. Other artists in the 1951 ABC roster are Ricardo Odnoposoff, violinist; the Rev. Father Sydney MacEwan, Scottish tenor; and the Griller Quartet.

The British army band conductor Lt. Col. H. E. Adkins has been invited to conduct the ABC Military Band in Sydney and provincial cities, as well as massed band concerts at various Jubilee ceremonies. The English band of The Black Watch Regiment, to be brought to Australia by J. C. Williamson Theatres Ltd. (J. & N. Tait), will give concerts in all the capital cities and major towns.

BECAUSE of housing difficulties, the New South Wales National Opera was forced to postpone its initial season for several months. It will start operations in March with performances of Mozart's The Abduction from the Seraglio, Bizet's Carmen, and Verdi's Un Ballo in Maschera, the last in commemoration of Verdi's death fifty years ago. To coincide with the opening of the opera season, the Arts Council of Australia is planning the first Australian production of Benjamin Britten's Let's Make an Opera. The Council intends to send this production to various towns in the vicinity of Sydney, in the hope of awakening interest in the performances of the National Opera.

The Conservatorium Students' Opera School will honor Verdi by staging Otello, with Mr. Goossens conducting. Mr. Goossens and his students recently scored a success with their performance of Wagner's The Mastersingers.

A number of popular and lesser-known ballets will be presented by J. C. Williamson Theatres Ltd., by arrangement with the Education in Music and Dramatic Art Society, when the Borovansky Ballet gives an extended season early in 1951. In addition to classical ballets, the repertoire will include Façade, The Three-Cornered Hat, and Petrouchka. The Bodenwieser Ballet, recently returned from tours of South Africa and New Zealand, has announced several new productions, which it will take to the coal-mining and rural districts north of Sydney in a mobile caravan. The New South Wales National Opera plans to give a six-week ballet season.

The Sydney Symphony's much-anticipated trip to England in 1951 will not materialize. The Australian government was ready to subsidize the tour to the sum of £35,000, if the Hallé Orchestra of Manchester could visit Australia during the absence of our own orchestra. Attempts to raise funds in England to send the Hallé Orchestra to Australia were unsuccessful, and to everyone's disappointment the plan had to be abandoned, at least for the time being.

NEXT year's subscription programs of the Sydney Symphony will place emphasis on works by Australian composers. Four have been selected so far—Edgar Bainton's Symphony No. 2, Margaret Sutherland's Tone Poem, Raymond Hanson's Trumpet Concerto, and Alfred Hill's Horn Concerto. The winning entry in the Jubilee competition will also be performed. In November Mr. Goossens will conduct the Australian premiere of Mahler's Eighth Symphony.

Marjorie Lawrence will appear with Mr. Goossens and the orchestra in excerpts from Strauss's Elektra, and Salome. Three Russian symphonies will be played—Shostakovich's Sixth Symphony, Prokofieff's Sixth Symphony, and Glière's Third Symphony (Ilya Mourometz). American music will be represented by Piston's Second Symphony and Copland's Billy the Kid Suite. English works promised are Bliss's Colour Symphony, Ireland's tone poem The Forgotten Rite, and excerpts from Goossens' Apocalypse. Other works new to Sydney will be Milhaud's Suite Provençale, Schönberg's Five Orchestral Pieces, Roussel's Third Symphony, Villa-Lobos' Bachianas Brasileiras No. 2, and Reger's Variations on a Theme of Mozart.

Reger's name also appears in the announcement of the Musica Viva Society in connection with two works, the Piano Quintet and the E flat major String Quartet. This chamber-music ensemble also proposes to play Bartók's Second Quartet, Kodály's Second Quartet, Tippett's First Quartet, Stravinsky's Three Pieces for String Quartet, Ravel's Piano Trio, and Duo for Violin and Cello, and a variety of classical works, including Schubert's Octet.



Max Dupain

W. G. James, director of music of the Australian Broadcasting Commission

AUSTRIA

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alto, and orchestra; München, a posthumous waltz by Richard Strauss; Boris Blacher's oratorio The Grand Inquisitor; Paul Hindemith's Weinachts Motetten; Alban Berg's Violin Concerto; Béla Bartók's Third Piano Concerto; stage performances of Igor Stravinsky's Persephone, and Les Noces, Bartók's Bluebeard's Castle and Ernst Krenek's Tarquin; Bohuslav Martinu's Cello Concerto; Frank Martin's Concerto for seven wind instruments and string orchestra; Johann David's Second Chamber Concerto for orchestra; Hindemith's oratorio Das Unaufhörliche; Peragallo's Piano Concerto; and Benjamin Britten's Spring Symphony.

The Salzburg Festival has announced that Alban Berg's Wozzeck, to be conducted by Karl Boehm, will be its modern opera in the summer of 1951. Theodore Berger's ballet Odysseus will be presented later this season at the Staatsoper. On various other occasion's Austria's leading contemporary composers, of whom von Einem is the best known, receive a hearing, but their public is small.

Warsaw Orchestra Separated from Opera

WARSAW.—The Warsaw Philharmonic, which since the end of the second World War has been merged with the Warsaw Opera, has become a separate organization once more. It began a new season on Jan. 12, with Witold Rowicki as conductor.

SWEDEN

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pect of his talent. But his singing in both parts was exquisite, and an artist who gives such intense expression to the words must possess latent dramatic talent. Hugo Hasslo was a frolicsome and boyish Figaro in Il Barbiere di Siviglia.

ALTHOUGH Orlando Furioso was the only operatic novelty, two new ballets were staged durthe fall. Miss Julie, a four-act ballet based on August Strindberg's play, with music by Dag Wirén, has been a continuing success since its premiere in September. Oscarbalen (The Oscar Ball), with music by the late Ture Rangström, arranged and orchestrated by Hans Grossman, received its first performance on Oscar Day, Dec. 1. Birgit Cullberg was the choreographer of both works.

Miss Julie deals with a young woman of aristocratic birth who revolts against the conventional atmosphere of her home and family, breaking her engagement with a count and entering into a liaison with the butler. Avoiding the cheapness with which the story might easily have been told, Miss Cullberg met the demands of the drama vigorously and tastefully, and gave the dancers excellent technical opportunities. In her first appearance on the Opera stage, Elsa-Marianne von Rosen won a tremendous success in the title part. This young ballerina is already a mature artist, with great personal beauty and secure technique. Julius Mengarelli's impersonation of the butler Jean was fascinating and danced with phenomenal skill. Other principal dancers were Vivi Nelson-Staag and Anne-Marie Wallin. Bertil Bokstedt conducted.

Oscarbalen is derived from Gustaf Fröding's poem The Ball. During the reign of Oscar II, grandfather of the present King of Sweden, the king decreed that his name day, Dec. 1, should be celebrated with gay balls. Miss Cullberg's choreography depicts an Oscar ball of the highly class-conscious burgesses of a small provincial town. The leading parts were danced by Elsa Örn, Mr. Mengarelli, Kerstin Bergwall, and Willy Sandberg. Sixten Ehrling conducted. Mr. Mengarelli was both touching and amusing as a poor, misunderstood poet, a lonely little man struggling against the big world in a manner reminiscent of Charlie Chaplin in City Lights. Wirén's music is well adapted to the subject of the ballet, and is rhythmically buoyant, melodically charming, and well orchestrated. In connection with Oscarbalen the name of its young Swedish composer appeared in a program of the Royal Opera for the first time.

Other works new to Sweden are scheduled for production at the Opera early in 1951. In a double bill, Karl Orff's Die Kluge will be given with Miss Prytz and Sigurd Björling in the leading roles; and Ibert's Angélique will be sung by Isa Quensel, Mr. Söderström, and Arne Wirén. Werner Egk's ballet Abraxas will be staged, with choreography by Janine Charrat. In March, Verdi's Aïda will be restaged by Harald André, with Fritz Busch conducting, Birgit Nilsson as Aïda, and Torsten Ralf as Radames.

VISITS by Bruno Walter and Wilhelm Furtwängler endowed the fall season at the Konsertföreningen with magnificence. Mr. Walter conducted the Symphony Orchestra of the Konsertföreningen in three performances of a Brahms program containing the Tragic Overture, the Schicksalslied, and A German Requiem. Kerstin Lindberg-Torlind, soprano, and Joel Berglund, baritone, were soloists in the Requiem. Mr. Knappertsbusch conducted the Court Orchestra of the Royal Opera House. In September, Wilhelm Furtwängler and the Vienna Philharmonic played twice a program containing Haydn's Drum Roll Symphony, Sibelius' En Saga, Strauss's Don Juan, and Beethoven's Fifth Symphony.

Under the direction of Paul Paray, the Colonne Orchestra, of Paris, visited Sweden for the first time, with Jeanne-Marie Darré as piano soloist in Saint-Saëns' Second Concerto and Grieg's Concerto. Most of the music Mr. Paray chose to conduct was French. His interpretation of Dukas's L'Apprenti Sorcier was nothing short of sensational

In honor of the Swedish composer Gösta Nystroem, whose sixtieth birthday fell on Oct. 13, several of his works were performed. On Oct. 11, Carl Garaguly conducted his Sinfonia del Mare; on Nov. 8, Nikolai Malko conducted the Sinfonia Concertante, for cello and orchestra, with Gunnar Norrby as soloist; the following week, Tor Mann conducted the Theatre Suite No. 4, written for Shakespeare's The Merchant of Venice. In this last concert another Swedish work was also presented, Wilhelm Stenhammar's Second Piano Concerto, played by Olof Wibergh. The 85th birthday of Jan Sibelius on Dec. 8 was celebrated two days ahead of time with an all-Sibelius concert by the Konsertföreningen. Mr. Garaguly conducted the First Symphony and Seventh Symphony, and Aulikke Rautavaara, Finnish soprano sang the Hymn to Thaïs for the first time in Sweden.

The Bach bicentennial brought Bach concerts in all parts of the country, in churches and concert halls alike. The national meeting of the Church Singers' Societies of Sweden, in Uppsala in October, honored Bach with several lofty concerts, of which the finest was the performance of the St. John Passion by Harry Weman on Oct. 22. The Church Singers of the Diocese of Stockholm gave a Bach festival concert on Nov. 19. On Dec. 15, 16, and 17, Hans Rosbaud conducted the Magnificat at the Konsertföreningen, along with the Third Suite, and Cantata No. 82, Ich habe genug, for solo bass. The soloists were Elisabeth Söderström, Lorri Lail, Olle Björling, and Bernhard Sönnerstedt.

Two piano concertos by Beethoven have been well performed this season. The Swedish pianist Hans Leygraf brought youthful charm and Mozartean taste to the B flat major Concerto, and Moura Lympany played the G major Concerto effectively. In the concert in which Mr. Leygraf was soloist, Mr. Ehrling conducted the orchestra's first performance of Ture Rangström's symphonic poem Dithyramb. Composed in 1910, when Rangström was 25, the work was first played in a concert at the Royal Opera. The score is based on Strindberg's poem Singers. There was always a strong connection between Rangström and Strindberg, and the composer's most important opera, The Virgin Bride, is based on a Stringberg play. Dithyramb depicts an essentially Swedish mood and mental attitude—an alternation of boisterousness and dreamy melancholy, of soft singing with explosions of passion. Stig Westerberg conducted the concert in which Miss Lympany was soloist, presenting Carl Nielsen's Sixth Symphony, an amusing fairy-tale work.

AMONG visiting musicians, memorable contributions were made by Nathan Milstein, violinist, who played the Brahms Concerto, and Walter Gieseking, who appeared in a recital that covered a musical range from Bach to Ravel. Lélia Gousseau, French pianist, proved in her first Swedish recital that she is a musician of fine quality.

The Nuovo Quartetto Italiano, appearing in Stockholm in October, showed itself to be a first-rate string ensemble in a program that included Milhaud's Twelfth Quartet as well as works by Beethoven and Ravel. A most interesting series of three concerts was played by August Wenzinger's Gamba Quartet, of the Schola Cantorum in Basle, Switzerland. Mr. Wenzinger himself played the treble gamba and the general-bass gamba. Marianne Majer and Hannelore Müller played tenor gambas, and Gertrud Flügel played the bass gamba. The six-stringed instrument, handled like a cello, is played with a bow grasped as one might grasp a dagger. The programs contained only original gamba compositions from the fifteenth, sixteenth, and seventeenth centuries, by Dutch, English, French, and German composers. The oldest music was by the fifteenth-century composers Okeghem and Obrecht; the newest by Marin Marais, born in 1656. The programs were presented by the Wedge, by the radio, and in a concert arranged by the Music Historical Museum.

The foremost achievement of the fall by the new-music society known as the Wedge was an all-Bartók concert, on Dec. 2. The Sonata for Two Pianos and Percussion was played in its original form for the first time in Sweden, by Greta Erikson and Hans Leygraf, pianists, and Bengt Arsenius, Karl Kenne, and Anders Soldén, percussionists. In 1948 an orchestral transcription of the piece was played here. The concert of Bartók works opened with the First Rhapsody for Violin and Piano, played by Josef Grünfarb and Miss Erikson, and continued with ten excerpts from Mikrokosmos, played by Mr. Leygraf.

The schedule of the Wedge for 1950-51 includes more than twenty items marked "first time in Sweden." Among these are Schönberg's Fourth String Quartet; Britten's Second String Quartet; Karel Husa's Second Quartet, which attracted attention at the ISCM festival in Brussels last year; Shakespeare songs by Wolfgang Fortner; clarinet works by Alban Berg; the world premiere of a String Trio by Klaus Egge; chamber music by Vagn Holmboe, H. D. Koppel, and Frank Martin; and new works by Swedish composers — Sven-Erik Bäck, Karl Birger Blomdahl, G. Carlid, S. E. Johansson, I. Milveden, and A. Pettersson.

Other recitalists during the fall were Edmund Kurtz, cellist; Eunice Podis, pianist; Mila Wellerson, cellist; Charlotte Martin, pianist; Camilla Wicks, violinist; and Alexander Borovsky, pianist. Holger Hansson, Swedish violinist, made his first recital appearance in a program that contained Gunnar de Frumerie's Violin Sonata. Halina Stefanska, winner of the Chopin competition in Poland in 1949, gave two impressive piano recitals.

The Swedish audience made the acquaintance of Regina Resnik, soprano, when she gave an open-air summer recital. Other singers who have made recital appearances are Gertrude Pitzinger, lieder singer; Molly Aasbrink, Swedish soprano, who sang an entire program of music by the Norwegian David Monrad-Johansen, with the composer at the piano; and Agnes Sundstrom, an American soprano of Swedish descent. The Trapp Family Singers made their first visit to Sweden in September. The summer season at Skansen and Tivoli was enlivened by many outdoor concerts. Among the artists who appeared in these al fresco events were Anna-Lisa and Jussi Bjoerling; Birgit Nilsson and Set Svanholm; Edith and Sigurd Björling; and Sven Nilsson.

Britten Opera Production Cancelled

LONDON. — The world premiere of Benjamin Britten's latest opera, Billy Budd, which had been announced for production during the Festival of Britain, has been indefinitely postponed. The Sadler's Wells Opera Company had expected to stage it for the Edinburgh Festival, but financial appropriations were deemed insufficient for the purpose. The possibility of the Covent Garden Opera Company producing the work was ruled out because the months from May to September are all booked up at the opera house.

American Folk Songs

(Continued from page 20)

We mourn not that the man should toil
'Tis nature's need, 'Tis God's decree:
But let the hand that tills the soil
Be, like the wind that fans it, free.

IN the Middle-Atlantic and Southern states the English tradition of madrigal and part singing, which came over with the colonists, was preserved in social gatherings among cultured people. Folk songs and ballads—the non-religious songs of the English, Highland Scots and Irish—were current in all social classes. These songs not only kept alive an idea of the life from which the settlers came but became the basis in structure, subject matter, and melody for the later folk music that developed in the colonies and spread across the country to the far West. Two of the earliest indigenous American folk songs are extremely interesting in that they illustrate the adaptation of the English tradition to the interests of the new country. The Escape of Old John Webb is reminiscent of the madrigal in structure, and is a revealing story of early English rule.

There were nine to guard the British ranks
And five to guard the town about,
And two to stand at either hand,
And one to let old tenor out.
There was eighty weight of good Spanish iron
Between his neckbone and his knee,
But Billy took Johnny up under his arm
And lugged him away right artfully.

Chorus:

And Billy broke locks, and Billy broke bolts,
And Billy broke all that he came nigh;
Until he came to the dungeon door,
And that he broke right manfullye!

They mounted their horse and away did ride,
(And who but they rode gallantly),
Until they came to the river-bank,
And there they alighted right merrily.
And then they called for a room to dance,
(And who but they danced merrily),
And the best dancer among tham all
Was old John Webb who was just set free.

Another example of the adaptation of an English melody to subject matter important to the colonists is What a Court Hath Old England. To the tune of Down Derry Down are recapitulated the grievances that led to the American Revolution.

What a court hath old England of folly and sin,
Spite of Chatham and Camden, Barre, Burke, Wilkes, and Glynn!
Not content with the game act, they tax fish and sea,
And America drench with hot water and tea.

Then freedom's the word, both at home and abroad
So out, every scabbard that hides a good sword!
Our forefathers gave us this freedom in hand,
And we'll die in defense of the rights of the land.
Derry down, down, down Derry down.

There were also many other sorts of songs. Such hymns as Wayfaring Stranger, for instance, spoke of man's difficult life and re-affirmed his faith in a personally benevolent God.

WITH the leisure that followed the Revolutionary War, songs indigenous to the American nation began to spring up. In many cases, the origins of these songs are now forgotten. Some of them, such as Careless Love and the gay play-party songs, were sung all through the mountains of the East and were later carried to the West Coast. Careless Love gives a hint of the blues style that was to develop later. Songs like Skip to My Lou and Stand Around the Jimmy John grew up as play-party tunes, designed to circumvent the religious objections of many of the early settlers to dancing. These songs, to which games were played, and to which the player could move rhythmically and in time, offered a substitute for dancing.

If we divide the history of the United States arbitrarily into seven phases, we find music that falls into the same distribution. For each of them, up to 1900, typical songs may be found.

Colonial America
Revolutionary America
The First Expansion Westward
The War of 1812
Further Expansion Westward
North, South and the Civil War
Expanding America

I have already spoken of the Colonial songs and of What a Court Hath Old England, which reveals the opposition to the Tories before the Revolution. The Revolutionary War itself, however, was the first real source in North America of creative song-writing on a historical theme. Of the many interesting songs two of the most wonderful ones, both slyly humorous, concern the Boston Tea Party. The song Bunker Hill tells the story and catches the mood of the Battle of Bunker Hill, and was often sung by soldiers in the Revolutionary Army. The song Free America was written by a soldier who fell at Bunker Hill, and is sung to the English tune Three Grenadiers.

Born from a world of tyrants, beneath this Western sky
We'll form a new dominion, a land of liberty.
The world shall own we're masters here,
Then hasten on the day.
Oppose, oppose, oppose
For North America.

Lift up your head, ye heroes, and swear with proud disdain
That wretch that would ensnare you, shall lay his snares in vain
Should Europe empty all her force,
We'll meet her in array . . .
And fight and shout, and shout and fight
For North America.

Other Revolutionary songs are Nathan Hale, Ballad of Saratoga, Yankee Man o' War, Sir Peter Parker, and The World Turned Upside Down. All singable, all charged with the vitality of their time, they convey to us the energy behind history.

Nor should Yankee Doodle be forgotten. English in origin, it was sung by the English as a jibe at the Yankees, but the melody lent itself so well to parody that words for every occasion were set to it. The Minute Men of Concord made it theirs, and it was for many years the basis of every presidential campaign song. Francis Hopkinson used the melody to report in music to General Washington about the Battle of the Kegs. This incident, forgotten by the history books, is extremely dramatic. Kegs filled with powder were floated down the Delaware River toward the anchored British fleet by a Philadelphian, one Mr. Bushnel. Hopkinson went to Washington's Virginia headquarters, sat at the spinet, and sang and played his musical comment on the incident.

THE War of 1812 also supplied a creative impulse for American song writers. The song Patriotic Diggers boasted of the men of every age, color, rank, and profession who would work or fight for freedom. The song expressed national strength, in the form of a warning to possible invaders, at the time of an imminent clash with England. In no history book will you find such a strong statement of the sense of pride and patriotic awareness that moved the young nation.

Similarly, Ye Parliament of England boasts of the growing naval strength of the country and of the success of the American Navy against the previously invincible British. It ends with an amusing statement of our peace demands upon England. It is obvious from this song that we would have liked to have not only respect and recognition but Canada too.

Ye parliament of England, ye lords and commons, too,
Consider well what you're about, and what you're about to do:
You're now at war with Yankees: I'm sure you'll rue the day
You roused the sons of liberty in North America.

You first confined our commerce: you said our ships shan't trade,
You then impressed our seamen, and you used them as your slaves:
You then insulted Rodgers while sailing on the main,
And had we not declared war, you'd done it o'er again.

You thought our frigates were but few, and Yankees could not fight,
Until brave hull your Guerriere took, and banished her from sight,
You're now at war with Yankees: I'm sure you'll rue the day
You roused the sons of liberty in North America.

Soon upon Lake Erie bold Perry had his fun
You own he beat your naval force and caused them all to run:
While Chauncey on Ontario, the like ne'er known before,
Your British squadron beat complete . . . some took, some run ashore.

Use every endeavor to try to cause a peace,
For Yankee ships are building fast, their navy to increase.
They will enforce their commerce: their laws by Heaven were made
That Yankee ships, in time of peace, in any port might trade.

Grant us free trade and commerce, don't you impress our men
Give up all claims to Canada, then we'll make peace again.
Then, England, we'll respect you, and treat you as a friend:
Respect our flag and citizens, then all these wars will end.

The War of 1812 was more productive of naval songs than any other occasion in our history. There were songs about the engagements between Constitution and Guerriere, Hornet and Peacock, and many others.

AFTER the War of 1812, America expanded as a maritime nation. Yankee clipper ships became famous, and a whole body of sailing, whaling, and fishing songs, about events both real and fanciful grew up. Many of these were based on earlier English sea ballads. There were the old English story ballads like Golden Vanity, High Barbaree, and Henry Martin; the English chanteys like Hullabaloo Belay, and Maid of Amsterdam; and the whale songs, originated by English whalers and taken over by the Americans. The Whale is a haunting ballad that presents a vivid picture aboard a whaling ship.

It was in the year of fourty four
In March the second day,
That our gallant ship her anchors weighed
And for the sea they bore away,
Brave boys,
And for the sea they bore away.

And when we came to far Greenland
And to Greenland cold we came
Where there's frost and snow
And the whalefishes blow
Brave boys
And the whalefishes blow.

(Continued on page 216)



American Folk Songs

(Continued from page 215)

Our bosun went to topmast high
With his spyglass in his hand
"A whale! There a whalefish," he cried,
"And she blows at every span,
Brave boys,
She blows at every span."

Our captain stood on the quarter deck
And a brave little man was he,
"Over haul, overhaul, on your davit tackles fall
And launch your boats for sea,
Brave boys,
And launch your boats for sea."

We struck the whale, away he went,
And he lashed out with his tail,
And we lost the boat and five good men,
And we never got that whale,
Brave boys
And we did not get that whale.

Oh, Greenland is an awful place
Where the daylight's seldom seen,
Where there's frost and snow
And the whalefishes blow
Brave boys
And the whalefishes blow.

Americans also created their own different types of chanteys, depending on the nautical tasks to be accomplished—long hauls, short hauls, or capstan hauls. The tall tales of the sea and the exploits of Stormalong, the Paul Bunyan of the sailors, gave rise to songs. They were Away Rio, Shenandoah, Blow the Man Down (one of the black-ball songs, a classification derived from the Black Ball Line, the first American shipping line), Haul Away Joe, Early in the Morning, and many others dealing with life aboard ship. Crossing the plains to homestead in the West, or hastening to California in search of gold, the pioneers fashioned songs to fit events.

The troubles of homesteading and pioneering are nowhere more eloquently recounted than in the story of Greer County Bachelor; the difficulties of crossing the plains are nowhere more wittily conveyed than in the humorous song Sweet Betsy from Pike. No history book gives as strong a feeling of the energy and effort needed to get an ox-train started on a dark and muddy day as the Ox-Driving Song.

I pop my whip, I bring the blood,
I make my leaders take the mud,
We grab the wheels and turn them round,
One long, long pull, we're on hard ground. . .

The Gold Rush took men West for a variety of reasons. A mocking little song pointed up this fact.

Oh what was your name in the states?
Was it Thompson or Johnson or Bates?
Did you murder your wife
And fly for your life?
Say, what was your name in the States?

Not all who went in search of gold found it, and there were songs of warning like Dreary Black Hills. Gamblers, a permanent part of the frontier scene, found their place in such a song as Roving Gambler. One might almost say that there was a song for everything. If no song was available the singing pioneers told of incidents with music peculiarly their own.

AFTER about 1830, the printing of sheet music brought increased circulation to composed songs. Many of these were written for the minstrel shows that for fifty years were the favorite entertainment of America. Dixie's Land (which later became the Confederate soldiers' song), Old Dan Tucker, Blue Tail Fly, Nicodemus, Buffalo Gals, and countless others became so popular that the songs grew into many versions, persisted, and became part of the folk tradition of America. Some of these songs, like Nicodemus, written by Henry Clay Work, one of the two great song composers of the Civil War and the period immediately following, reveal the dignity of Negro life even under slavery. Others, like Old Dan Tucker and Blue Tail Fly, written by one of the greatest minstrel performers and song writers, Old Uncle Dan Emmett, are delightful fantasies. Even the songs by the second-best composer of the Civil War period, George Root, reveal something of the period out of which they came. The Vacant Chair; Just Before the Battle, Mother; and Flee as a Bird, sentimental as they are, were sung extensively throughout both the North and South, at home and at the front, before and during the war. Although Stephen Foster wrote during this period, he was not yet nearly as widely known as Root. Of all the composers of the time, however, Foster alone has had an ever-widening audience. Some of his most popular songs were written for minstrel shows.

The Civil War songs of the North—like The Battle Hymn of the Republic, John Brown's Body, and the Battle Cry of Freedom—are well known. Less familiar is the Confederate marching song, Marching Along, which translates the Southern sense of romantic chivalry into terms of ancient armor. In fact, the whole Southern attitude and sense of right is revealed in the popular war song The Bonnie Blue Flag. A whole field of understanding that history books seldom make clear is opened up by this song.

We are a band of brothers, and native to the soil
Fighting for the property we gained by honest toil
And when our rights were threatened,
The cry rose near and far,
Hurrah for the bonnie blue flag that bears a single star.
Hurrah, hurrah, for Southern rights hurrah,
Hurrah for the bonnie blue flag that bears a single star.

As long as the old Union was faithful to her trust,
Like friends and like brothers, kind were we and just,
But now, when Northern treachery attempts our rights to mar
We hoist on high the bonnie blue flag that bears a single star.
Hurrah! Hurrah! for Southern rights, hurrah!
Hurrah! for the bonnie blue flag, that bears a single star.

The soldiers on both sides, as soldiers do, sang songs that expressed personal feelings. Tenting on the Old Camp Ground expresses the apprehension of even the bravest soldier on the eve of battle; Goober Peas expresses the universal and eternal discontent of the soldier with his chow. When Johnny Comes Marching Home and All Quiet Along the Potomac describe the soldiers' varying moods during an impasse on the front.

The Rebel Song was a bitter expression of the evils of the Reconstruction in the South. This song is so vindictive and bitter that it is too strong for the taste of many listeners, and is seldom sung.

I'm just a G.d D....d Rebel
Yes, that's just what I am
For this land of freedom
I do not give a damn.

I'm glad I fought agin' it
And I only wish, by Jo
That I could get my musket out
And go and fight some mo'.

I fought with old Marse Robert
A year or there about
Got wounded in three places
And starved at Point Lookout.

I got the rheumatism
From campin' in the snow
But I killed chanc't o' Yankees
And I'd like to kill some mo'.

Now I've laid my musket by
Aint goin' to fight no mo'
But I ain't a goin' love 'em
That is certain shore.

And I ain't a-askin' pardon
For what I done or am
For I'm just a G.d D....d Rebel
And I don't give a good G.d D..n.

In the 1870s the favorite song of the entire nation was Carry Me Back to Old Virginia, written by the gifted Negro composer James Bland. It was at this time, too, that the country at large first came to know Negro spirituals. The Fisk Singers, a group of students from Fisk University, in Nashville, sang Negro sacred songs throughout the North and in Europe. These songs reveal emotional states and devotional ideals that grew out of slavery; they are beautiful and impressive, and have made a great contribution to the musical heritage of our country.

AFTER the Civil War, the cattle country grew and developed. The Chisholm Trail was originally a story of the cattle drive from San Antonio to Wichita, Kan.; but actually its hundreds of verses, improvised by the cowhands as they rode along, also tell of hundreds of similar cattle drives in the West. Two celebrated pictures in song are Old Paint and Git Along Little Dogie. This last is one of the most beautiful cowboy songs. (A little dogie is an orphan calf. The word comes from the distended stomachs of the little calves who were forced to eat grass at too early an age since no milk was available. Their distended bellies were called "doughguts." The word changed to "dogies" and was applied to all calves.) This soft song was sung to the dogies, who had to be sung to quietly because they were frightened. The strong religious movement in the West gave rise to cowboy religious songs. The Cowboy's Dream describes the religious experience of a cowboy dying under the stars in the open prairie. It was sung first by Rev. Mulkey, who preached to the cowboys in Texas.

The railroads, built by laborers who were predominantly Irish, suggested songs like Come All Ye Young Fellows and Patrick on the Railroad. A rather biased song, The Little Ah He, dealt with one of the many Chinese workers. When the United States government cleared the great plains for the railroads, thousands of buffalos were hunted and killed, and their hides were shipped to the East, where they commanded a good price. The buffalo skinners were rough, hard men. One of the vivid songs about them is The Buffalo Skinners.

In so brief a survey as this, it is impossible to cover the numerous songs that belong to so many endeavors, so many events, so many ways of looking at happenings in this country. Workers in all fields have had their songs, about their work and its conditions, their loves, fears, and hates—railroad men, Negro laborers, prisoners in chain gangs, men in jail, men in the army, men in the fields.

This great heritage of American songs for the American people to sing, so peculiarly American in feeling and subject matter, includes many songs that are not known or sung at all; and a great many that are known only regionally should be familiar to every schoolboy in the country. Only then will people at picnics and Rotary Club gatherings sing significant songs. Nowadays, aside from popular tunes of the day, we hear Put on Your Old Gray Bonnet, Let Me Call You Sweetheart, or When Irish Eyes Are Smiling. How much better if we were to hear On Springfield Mountain, The Boston Tea Tax, The Ox-Driving Song. The voice of man raised in song, not singing a contrived, cheap frivolity of little meaning and no emotional or poetic value, singing of deep and genuine human values, is one of the great artistic expressions of humanity.

A sense of continuity makes a family, and a sense of continuity makes a nation one family. What better means is there of knowing ourselves for what we are, and our country for what it is, than devotion to the heritage of pertinent songs the entire nation can sing. Let us hope that the literature of American songs will come to be given its proper place in music teaching, and that in the next generation Americans will learn to sing their own songs.

Opera for the People

(Continued from page 163)

written, and this is the youngest opera in the regular repertoire.

A long list of interesting operas has never been performed in America. Others were last given here many years ago. A great number of living composers, American and European, have already proved themselves competent, or appear to be potential talents, for the composition of new operas. Contemporary products fill the repertoires of many smaller opera companies and workshops throughout the country; but if the fear still exists that regular subscription patrons of grand opera would not be interested in new works, a studio group could be formed, either within the opera company itself or in collaboration with a university workshop, to perform modern works and rarely-heard old ones in a special series. Those that proved successful would be taken into the regular repertoire.

There is no valid reason to assume that American audiences would not be interested in modern operas, provided they are good. The term "modern" has only relative significance, in any case. Richard Strauss, when his choice of Der Rosenkavalier following the "modern" treatment of Elektra caused vehement comment, complained to my father about the criticism he was receiving for his alleged inclination to sensationalism. Was not Mozart deserving of the same criticism, Strauss argued, when he picked the most up-to-date subjects of his time for his operatic books—revolutionary social ideas for The Marriage of Figaro, libertinism for Don Giovanni, the liberal ideas of Freemasonry for The Magic Flute?

OPERAS created now will presumably use subjects that reflect the thoughts of our day, even if they are garbed in stories of former periods. In War and Peace, Prokofieff employs Napoleon's retreat from Russia as a symbol of Hitler's disaster along the same route. Modern operas might well make use of the rich resources of American folklore or subjects of drama from our daily life, including modern machinery. The fate of the returning soldier will interest the American audience more than the loves or battles of an ancient god. There are also great possibilities for new, festive, mass operas that deal with the destinies of whole peoples as Handel did in his oratorios. By the performance of such contemporary operas, as well as by new productions of old works, the manager of the company can bring opera closer to its great new audience.

But the real contact here cannot be effected unless opera and its audience understand each other. And this understanding will not be achieved by the occasional concession of giving an opera—usually a comic one—in English; presenting opera in the vernacular must be established as a basic policy toward which every effort, of vocal training as well as of translations, is directed.

Opera in foreign languages will always have a place—in companies employing mostly foreign singers who have mastered the languages of the original versions; in guest ensembles employed occasionally to spice the programs of the local company; at festivals such as those at Salzburg or Glyndebourne, where the aesthetic values of the original representations can be appreciated; or in schools. But in our civic opera there should be no artificial barrier to communication and understanding between the author and the people.

Among the most important aims in organizing a civic opera company along the lines we have suggested would be a permanent ensemble and a sufficient number of rehearsals to make possible a truly artistic performance. Only under these conditions can directors and conductors achieve productions that weld into unity the various musical and scenic elements of opera—singing, acting, dancing, and orchestral playing; scenery, costumes, and lighting. Only then will opera be able to enjoy the modern standards of production that have become the rule in the American legitimate theatre and that will make opera true musical drama, the goal for which its great masters have striven.

A greatly increased number of civic opera companies in many communities scattered throughout the country would give to young American singers, writers, composers, directors, and scenic artists the opportunities they so badly need for performance of their works or experience in their art. And through such companies opera in America can become a democratic art—can at long last take off its top hat and become a vital part of the everyday life of the people.

Chamber Music for Winds

(Continued from page 87)

Gabrieli's bold experiments with brasses are offered by Carl Ruggles's Angels, for trumpets and trombones, composed in 1921 and rewritten in 1938, and Wallingford Riegger's Music for Brass Choir, both of them original and powerful compositions. Wind players who wish to work on modern counterparts of the Beethoven and Mozart duos, trios, and quartets will find ample material in such works as Francis Poulenc's Sonata for Trumpet, Horn, and Trombone; Sonata for Two Clarinets, Sonata for Clarinet and Bassoon; and Trio for Piano, Oboe, and Bassoon. Paul Hindemith's Canonic Sonatina for two flutes; Jacques Ibert's Two Movements, for two flutes, clarinet, and bassoon; Charles Koechlin's Sonata for Two Flutes; and Darius Milhaud's Sonata for Flute, Oboe, Clarinet, and Piano are further examples of the wealth of material available.

Leos Janeck's sextet, Youth, for flute, oboe, clarinet, horn, bassoon, and bass clarinet occupies a niche of its own. It is one of the most vigorous and beautiful of modern works for woodwinds, and yet it does not purposely deviate from tradition. It is Janacek's spontaneous originality that gives it such natural intensity of coloring, such boldness of harmony, and such rhythmic élan. At an opposite extreme of style is William Walton's witty and sophisticated suite Façade, for reciter, flute, clarinet, saxophone, trumpet, cello, and percussion. Another work that (like Janacek's Youth) achieves haunting beauty and originality without resorting to revolutionary technical devices is Peter Warlock's setting of Yeats's The Curlew, for tenor, flute, English horn, and string quartet. For other modern works of note for winds and brasses, the enterprising amateur or professional can look to Arthur Honegger, Alfredo Casella, Serge Prokofieff, Albert Roussel, Bohuslav Martinu, Willem Pijper, Richard Strauss, and Manuel de Falla. Almost every leading American composer has written at least one work in this category. Aaron Copland, Roy Harris, Norman Dello Joio, Ben Weber, and Henry Cowell, to mention only five, have all enriched the repertoire.

To those who find the present supply of woodwind and brass chamber-music concerts pitifully inadequate, the following list of works which have been recorded will offer some consolation, although some of them may be difficult or impossible to obtain at the moment: Georges Auric's Trio for Oboe, Clarinet, and Bassoon; Henry Barraud's Trio, for Oboe, Clarinet, and Bassoon; Leonard Bernstein's Sonata for Clarinet and Piano; Benjamin Britten's Serenade for Tenor, Horn, and Strings; Stan Golestan's Petite Suite Bucolique, for oboe, clarinet, and bassoon; Reynaldo Hahn's Concerto Provençal, for flute, clarinet, bassoon, horn, and strings; Jacques Ibert's Andantino et Allegro Marziale, for oboe, clarinet, and bassoon, his Pièces en Trio, for oboe, clarinet, and bassoon, and his Saxophone Concerto da Camera; Janacek's Youth; Stravinsky's Mass; Poulenc's Aubade, for piano and eighteen instruments, and his Sonata for Trumpet, Trombone, and Horn; Milhaud's Pastorale, for oboe, clarinet, and bassoon; Handel's Concerti Grossi; Giovanni Gabrieli's Canzona, for brass and strings; Stravinsky's L'Histoire du Soldat and his Concerto for Piano and Winds; Villa-Lobos's Quatuor, for harp, celeste, flute, saxophone, and female voices; Varèse's Octandre; and many recordings in d'Anthologie Sonore. These are merely a handful of the superb works for woodwinds and brass waiting to be revived or discovered.

Columbia Festival To Make Recordings

The Columbia University department of music has announced that the seventh annual Festival of Contemporary Music, sponsored by the Alice M. Ditson Fund, will not consist of the usual series of programs at the university next spring. Instead, works selected from past festivals will be recorded and presented to educational institutions throughout the country. The records will be made available to the public later.



John Brook

PLANNING FOR TANGLEWOOD

Over a hearty dinner, Charles Munch (left) and Serge Koussevitzky discuss repertoire and policies for the 1951 Berkshire Festival

La Musique Engagée

(Continued from page 13)

refrain, the question already posed by Sartre, leads to the same problem, enunciated in terms that are scarcely different at all. At this point in his argument, however, Leibowitz is forced to admit the Prague manifesto into the discussion. For the authors of the manifesto consider that they have found the answer to the question; and, needless to say, their answer is not the same as Leibowitz's. Thus Leibowitz must try to eliminate his principal adversary before he can venture to propose his own solution.

WHAT did the authors of the Prague manifesto require? They sought to assign to the artist "new and urgent tasks," in order to enable music to recover "its high and noble function in society"—a necessary condition if it is to become "an important factor in the fulfillment of the great historic duties with which progressive men are now confronted." Plainly—and Leibowitz also insists upon this point—the question is not merely one of "social commitment pure and simple by the artist, but also of involvement in the artistic plan." The authors of the manifesto consider such an involvement both possible and necessary. Leibowitz is entirely in accord with them on this point.

But when it comes to a statement of the methods by which the involvement may be made possible, the conceptions diverge. For the adherents of the Prague manifesto the methods constitute a charter for *progressiste* music as we already know it; for Leibowitz they constitute a charter for twelve-tone music.

Let us now examine the principles enunciated by the manifesto. When we have done this, we shall be ready to survey the closing chapters of Leibowitz's book, and to endeavor to draw objective conclusions from the opposition of the two arguments.

The manifesto begins with the declaration of a "profound crisis" in music and musical life, a crisis characterized primarily by the opposition and contradiction between "serious music" and "so-called light music." This point of view, developed at some length in the manifesto, lies somewhat outside our present concern, and I shall therefore quote chiefly from passages relating to serious music. It is necessary to explain in passing, in order not to distort the thinking of the authors, that light music, in their opinion, suffers from standardization of a "false cosmopolitan character that obliterates the specific qualities of the musical life of the nations," and today penetrates more and more into the life of the people, debasing their musical taste. Serious music, they maintain, is equally damaged by standardization and cosmopolitanism, but it becomes increasingly subjective in content and complicated in form, and therefore finds progressively fewer listeners. At the moment when "human culture is moving to a higher level, new and urgent tasks are placed before the artist."

The manifesto finds that serious music has suffered these injuries: "Serious music has lost the balance of its elements. Rhythm and harmony have played a preponderant role, to the detriment of the melodic elements; and purely formal elements have taken place, with the result that rhythm and melody have been neglected. Other types of music, moreover, may be found in contemporary music, in which the logical development of the musical idea is replaced by the use of melodies without precise contours and the imitation of ancient contrapuntal forms, artifices which do not succeed in concealing the poverty of the ideological content."

ARRIVING finally at its constructive portion, the manifesto, having asserted that its intention is not to give "technical or aesthetic directives" and that "each country must find its course and its methods," concludes with the following statement:

"We believe that it is possible to surmount the present musical crisis:

"1) If composers become aware of the crisis, and succeed in ridding themselves of tendencies toward extreme subjectivism, in order to express in their music the sentiments and lofty progressive thoughts of the popular masses.

"2) If composers, in their works, devote themselves more strictly to the national culture of their countries and defend it against falsely cosmopolitan tendencies; for true internationalism in music stems from the development of the different national characteristics.

"3) If the attention of composers turns toward musical forms that permit them to attain these ends (above all vocal music—operas, oratorios, cantatas, choruses, etc.).

"4) If composers, critics, and musicologists work practically and actively to liquidate musical illiteracy and to bring musical education to the masses.

"The congress calls upon composers throughout the entire world to create music that will unite great musical skill and real originality with a profound and true humanism."

It goes without saying that the theses contained in the Prague document were partly inspired by political ideology. But this fact need not influence objective judgment: If the whole manifesto were a matter of political dogma, it would be useless to discuss it here, for one would naturally accept or reject it insofar as he accepted or rejected the regime under whose auspices the document was framed. But the theses of the manifesto have a meaning of their own, and in these terms they have interested, and in some cases even seduced, musicians whose political positions—if they have any—are located far at the right. And Leibowitz's opposition to the manifesto does not depend in any way upon political opinion.

IN the text quoted above I find nothing that presents *a priori* opposition to the freedom of the artist and the work of art. The general criticism of contemporary music it offers is not wholly arbitrary; to my way of thinking it is impossible to evade eternally the problem raised by the increasing disaffection of the public with the music currently being produced.

Nevertheless, Leibowitz apparently intends to ignore the problem. It exists none the less, however, and it is clearly presented in Sartre's preface. Referring to the "aristocracy by divine right" that has constituted the tribunal of taste from the Renaissance to modern times, Sartre makes a judgment that amounts to a condemnation: "Art has been able to call itself humanistic because society remained inhuman."

Matters have changed in the society of today, overturned by the appearance of the "masses." "The products of the élite," Sartre charges, "are to the majority of men denials, omissions, and confinements; the taste of amateurs necessarily defines the bad taste or the absence of taste among the working classes; and whenever these rare spirits give their blessing to a work, one more treasure exists in the world that the workingman will not possess, one more beauty which he will neither appreciate nor understand."

APPLYING these general charges specifically to music, Sartre continues: "Music has developed in accordance with its own dialectic. It has become an art that is supported by a complex technique. It is regrettable, but inevitable, that it needs a specialized public. In short, contemporary music demands an élite audience, and the working classes demand a music. How can this conflict be resolved?"

Having posed the question, Sartre is cautious about attempting an answer; he examines the solutions suggested in the Prague manifesto—for the purpose, it seems to me, of misinterpreting their spirit and making them say something they do not say at all. "What the Prague manifesto says, to all intents and purposes," he asserts, "is that we must lower the standard of music and raise the cultural standard of the masses. Either this means nothing at all, or it means that art and the public will join one another in absolute mediocrity."

I do not believe for one moment that the musicians who convened in Prague thought that the need they felt for abandoning musical subjectivism and "expressing in their music the sentiments and the lofty progressive ideas of the popular masses" would have the consequence of debasing musical standards. Nor am I myself convinced that such a debasement would be inevitable. In any event, Sartre has not proved his point, even if one grants his assertion that "social revolution requires aesthetic conservatism, while aesthetic revolution requires—despite the artist himself—social conservatism."

On the other hand, the "musical expression of the lofty progressive ideas of the popular masses" mentioned in the manifesto constitutes an extremely vague formula, virtually devoid of meaning unless one adopts the solution proffered in the succeeding paragraph, of cultivating vocal music—"operas, oratorios, cantatas, choruses, etc." —in other words, the musical forms upon which words confer a precise significance.

At this point, the text of the manifesto is open to a specifically political interpretation. Opportunism, pressed into the service of propaganda, is implied in this paragraph, and this implication removes its warrant of nobility. If this passage stood alone, the importance of the Prague manifesto would be small indeed. But I do not believe that it is sufficient, in its larger context, to discredit the thought and motives of the authors.

TAKEN in the most general sense, the demand for cultivation of the vocal and dramatic forms of music in preference to pure music may be explained adequately in terms of the end that is envisaged—of expanding the audience to which music is addressed, and, in the last phase of an evolutionary process that has barely begun, of reaching the heart of the masses. Except for specialists, most listeners prefer to hear music in conjunction with a more or less plastic, more or less concrete representation, which enables them to keep their bearings as the music progresses. Teachers of children nearly always find it desirable to embroider some little story upon a score they wish the children to listen to. Adults are very much like children in this regard; witness the success of program music with alluring titles. The precise meaning given to music by a literary text fixes the attention of the listener, and helps him to grasp the construction and nuances.

This practical recipe for capturing the favor of a vast public is coupled in the Prague manifesto with others to which, equally, there need be no fundamental objection—the "attachment of composers to the national culture of their countries"; and the study of an organization "capable of liquidating musical illiteracy and bringing musical education to the masses."

As for the musical expression of sentiments and ideas of the masses envisaged by the Prague congress, I should imagine that this ideal implies the composition of fewer works devoted to political and social propaganda than of works inspired by subjects whose use for dramatic purposes is likely to fall within the experience of the masses. Benjamin Britten's Peter Grimes, for example, strikes me as a work that meets the requirements exactly. On the

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other hand, Henri Sauguet's La Chartreuse de Parme, an excellent opera in its own right but one that puts on the stage the court intrigues of a little Italian principality at the beginning of the nineteenth century, is too remote. So also is such a salon divertissement as Francis Poulenc's Les Mamelles de Tirésias. The young *progressiste* composer Serge Nigg, a former disciple of Leibowitz, has indicated that he intends henceforth to choose as subjects "no longer the symbols of the past, but the events of various sorts in our own times that will reach the largest possible public."

If the implications of the Prague manifesto were rigorously adhered to we should have to renounce all chamber music and symphonic music. Obviously this was not the intention of its authors. The most effective proof lies in the fact that the two leading Soviet musicians, Prokofieff and Shostakovich, have finished their sixth and ninth symphonies respectively.

MOST of the objections to the manifesto that I have recounted above are formulated by Sartre in his preface to Leibowitz's book. In his own detailed examination of the manifesto, Leibowitz has little to add. In order not to extend this article indefinitely, I quote only his final conclusion:

"Thus the various arguments about the Prague manifesto appear superficial and abstract . . . and we may go so far as to say that they give evidence of a *total absence of involvement* with the musical situation. . . . To misunderstand—whether voluntarily or involuntarily makes little difference—the very nature of musical development, and to complain systematically of the technical complexity that belongs to the very essence of music reveals a lack of lucidity and courage with regard to the musical facts, and a refusal of artistic involvement."

Here we see the beginning of Leibowitz's chief argument, upon which he bases his entire theory of musical involvement. He continues:

"The understanding of music means—in essential part, at least—the understanding of musical tradition. We know that this tradition is mingled with the evolution of polyphony, and we know that the evolution is always one of increasing complexity. . . . As a result, music as we understand it today tends, whether we like it or not, to become a more and more specialized activity."

In view of this, "the only composer committed to the musical reality today is the one who has taken cognizance of the deep tradition of his art and who, realizing that the musical sensibility of his fellows is inevitably more limited than his own, does not draw back from the task he must accomplish.

"No less than the scientist or the philosopher, the genuinely active composer will not refuse to face squarely the complexity, terrifying though it may be, of the techniques he must employ because they provide the sole means by which he can give life in a *new* manner to the novelty which *must be new* if it is to constitute a valuable and constructive message for the rest of society.

"The musician who is involved is the one who, defying the established order of the musical scene, also defies the order established by society, and this cooperates in the founding of a free society."

It is curious to read such formulas from the pen of an artist who a few pages earlier has called the Prague manifesto vague and superficial. If we must regret that the terminology of the manifesto is cut and dried, and that its lack of precision leaves room for farfetched interpretations, what must we think of "the founding of a free society" by means of music that has become a "specialized activity" and can be apprehended only by professionals because of its increasing complexity?

THE sole freedom Leibowitz concedes to the society of which he dreams is the freedom not to understand, and at the same time to continue to subsidize heavily a costly activity dedicated to the delectation of a handful of specialists. It is possible to doubt that the social realities of tomorrow will actually permit such a state of affairs.

Is this to say that our civilization is evolving according to laws that will lead it sooner or later to refuse the freedom of its natural development to the noblest of the arts? To believe this theory, one must take it for granted that the natural development of music is in the direction of an inevitably increasing complexity of technique. Plainly Leibowitz is obliged to affirm this point of view in order to demonstrate that the musical involvement cannot exist except within the area of twelve-tone music. Outside his church, there is no salvation. But how many will agree so readily to the act of faith he demands of us?

The history of music by no means provides encouragement. To begin with, it is a falsehood to assert that music has evolved in the direction of increasing complexity. The polyphony of Josquin des Près and his entire epoch is infinitely more complex than that of the seventeenth century; that of Haydn and Mozart is far simpler than that of Bach. It is true that a certain path taken by Wagner led to the researches of Schönberg and his school in the organization of twelve-tone music. But there are other tendencies in contemporary music as well, leading, for example, to Ravel, in which a development in the direction of simplification has taken place. (In spite of appearances, Ravel is far simpler than Wagner.)

Furthermore, the alleged law of the increasing complexity of the musical art constitutes an absolute contradiction of the natural tendency toward the stripping away of details, simplification of writing, and sparseness of thought manifested by nearly all great composers after they have reached maturity. Need I cite the late works of Bartók, or the present productions of Stravinsky and Hindemith? And might it not be said that the same need seems to have led the greatest of Schönberg's disciples, Anton von Webern, to an evaporaton of musical materials whose only possible limit appeared to be silence?

SIMPLICITY is the last word in art. The justification of art is its communication to the largest possible number of people of the spiritual reality it translates into sensible forms. One is not playing the game who seeks with cold deliberation to turn music into the secret language of a sect.

Moreover, how can we evade all considerations of the economics of music? The Opéra and the Opéra-Comique in Paris cost the French public nearly a billion francs a year. Our orchestral concerts survive only through government subsidy. The Radiodiffusion receives all its resources from a tax imposed on the owners of receiving sets. In actual fact, musical activity is subsidized by the masses. Is it reasonable to maintain as a principle that they have no right to a return from their contribution?

Finally, may we expect that musical performers will adapt themselves indefinitely to the "terrifying" complexity of which Leibowitz speaks? Admittedly, the progress of instrumental technique quickly renders easy many works that were considered unplayable at the time of their composition. But the technique of singers has scarcely progressed at all over the centuries. The slavery of the human voice will continue to keep music within certain limits.

These diverse considerations, so rapidly set forth, lead us to prudent conclusions. The extreme endeavor represented by twelve-tone music is in itself an engaging experiment, and nothing I have written above is intended to slam the door on it. Twelve-tone music has given us some masterpieces; no doubt it has not yet said its last word; and there is no musician who is not interested in becoming acquainted with it and who may not draw some personal enrichment from it.

At an opposite pole, certain composers have given themselves over wholeheartedly to the attempt to renew the art of music by enlarging its audience, simplifying its technical means, and utilizing as its subject of inspiration the great adventure of our epoch. It seems to me useless to deny arbitrarily the interest of this undertaking and its chances of success, and equally useless to deny to twelve-tone musicians their hope of arriving one day at a formula that will make their music acceptable to the ears and sensibilities of other people than their fellow cult-members.

We must leave room for experiment, and we must renounce absolute positions and statements of principle. The tree may be recognized by its fruits. Let us hope that our composers, talking less and working more, will immure themselves in silence and meditation.

BRAZIL

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the expense of bringing him to Brazil. Except in the case of Alexander Brailowsky, who can play a dozen concerts to sold-out houses at intervals of only a few days, it is ordinarily impossible for musicians, even those of international fame, to count on satisfactory box-office returns from every appearance.

A good many free concerts are provided in Rio de Janeiro. A series by the Symphony Orchestra of Rio de Janeiro was sponsored by a pharmaceutical concern. Fifteen concerts were given on Sunday nights at the National School of Music, to capacity audiences, and eight more were played in various schools. The Brazilian Symphony played free Youth Concerts in the Rex Theatre on Sunday mornings. The Popular Recreations, initiated by the Department of Cultural Diffusion of the Municipality, were also given on Sunday mornings in the Municipal Theatre. All these concerts had a regular following. They were by no means uninteresting, for they often presented young and talented Brazilian performers, Brazilian works seldom heard under other auspices, or such an uncommon instrumental phenomenon as a zither concerto.

Among the artists presented by the Cultura Artistica in 1950 were Sigi Weissenberg, Aldo Ciccolini, Yara Bernette, Magda Tagliaferro, Daniel Ericourt, Friedrich Gulda, and Rudolf Firkusny, pianists; Yehudi Menuhin, violinist; Marian Anderson, contralto; Nicola Rossi Lemeni, bass; Harald Kreutzberg, dancer; and the Barylli Quartet. Artists presented by the Brazilian Association of Concerts in 1950 were Alexander Borovsky, Peter Wallfisch, Solomon, and Sigi Weissenberg, pianists; Isaac Stern, violinist; Pierre Fournier, cellist; Carol Brice, contralto; and the Trapp Family Singers.

XUM

American Orchestras

(Continued from page 8)

a season for each orchestra—we obtain a total yearly audience figure of 330,000. This estimate is again conservative, for many of these orchestras give special concerts and summer series.

The 500 minor and school orchestras average about four concerts a year apiece. The average audience at these concerts is about 1,500 people, which makes their total yearly audience 3,000,000 people. This audience includes hundreds of thousands of students and young people.

The total annual audience for the concerts given by the orchestras in all three categories, then, is 8,430,000 people in all walks of life. This audience includes people in cities, towns, and rural communities, it includes all age groups and many classes of taste and musical interest. But even this impressive figure represents only a fraction of the total audience of our symphony orchestras. Last year our orchestras broadcast some 1,860 concerts. The audience for these concerts has been estimated at about 30,000,000 people, or one in every five in the United States.

Another group that has grown by leaps and bounds in recent years is the record public. More than 5,000,000 copies of classical recordings made by our three largest orchestras were sold last year. If we assume that they were heard only by the purchaser, this makes a public of 5,000,000 in itself. From these facts and figures we can safely assume that symphonic music is important to a significant proportion of the population of the United States. The direct public —those who actually support our orchestras and attend their concerts—is impressively large. And the indirect public that enjoys their broadcasts and recordings is vastly larger. If we add to this the millions of music students and amateurs in the land, we have an army of music lovers that can wield an enormous influence if it is mobilized.

WHAT should we do to save our orchestras? In the first place, we should get rid of the taxes on admissions. This would result in an increase of income of at least 20 per cent. Another development that would help would be the creation of a universal system for marketing records. The income from recordings will become increasingly important to our orchestras. But the main step —and the most debatable one— is government subsidy, which cannot be avoided if our orchestras are to continue to maintain their standards or, in many cases, to exist at all.

We can learn a great deal from the experience of European nations, which have subsidized music for centuries. They have long ago made all of the mistakes for us. Political influence has not been as strong as might be expected, except in the field of opera. The important thing is to have the subsidy administered by intelligent and disinterested experts.

Various questions about subsidy have been raised. Should music be subsidized by the national, state, or city government? Should Federal aid be administered through a department of fine arts or through a special organization within existing departments? Can we prevent corruption and political intrigue from creeping into our musical life from this new source?

I believe that a national organization administered like the Red Cross would be the best solution to the problem. It should be as completely dissociated from politics and other extraneous influences as possible. It should be supplied with funds by the government to operate as an emergency aid service designed to keep our orchestras solvent. The Red Cross is so organized that it can give immediate help where it is needed. If people are starving in Arizona food and medical supplies are rushed there. We should have a musical Red Cross to save our people from musical starvation. Statistics on population, the musical public, musical conditions, and needs are available. They should be collated so that the organization could operate efficiently and without waste.

As conditions stand now, the total annual deficit of our orchestras amounts to only about $6,000,000 —a drop in the bucket of our national expenditure. We have seen how many millions of people benefit directly from these orchestras. The subscribers and sponsors are already doing everything they can, by buying tickets, contributing to endowment funds, and answering other appeals for money. The millions more who are interested in their survival can help our orchestras by joining in the movement to urge government subsidy and the lifting of the taxes on admissions. Under the old conditions we built some of the finest orchestras in the world. They have become the mainstay of our national musical life. Under new conditions we can maintain their quality and protect their artistic integrity, but only if we recognize the inevitable changes that have come over our economic life and hasten to restore the financial support that has been sapped from them. Our government should be the protector of our artistic welfare as well as our physical welfare.

Henry Cowell Elected To National Institute

Henry Cowell, composer, was the only musician among the ten Americans recently elected to the National Institute of Arts and Letters.



© Sternberg

LEAVE-TAKING

At the conclusion of their concert tour of Israel, Nikolai and Joanna Graudan prepare to depart by plane. Seeing the cellist and pianist off at the airport are W. H. Robert, impresario; Col. D. Arnon; and Joseph Blumenfeld

New York Recitals

(Continued from page 207)

brain is directed from some sort of a nerve center located in the brain or in the spinal cord. In Germany it was Berlin, in England it is London; in this country it must be New York, where the center of musical activity is located as far as the rest of the country is concerned. From this standpoint a successful appearance in any other city cannot be commensurate with a successful appearance in New York City.

"This, however, does not mean that a New York recital is an 'indispensable preliminary' for a successful career. New media, as I have said above, have appeared—a prolonged promotion on the radio (for instance, the First Piano Quartet) creates a national demand for that attraction; a consistent and consecutive number of appearances on the Metropolitan Opera stage (for instance, Kirsten Flagstad) creates a national demand for that artist's appearances; a great and prolonged promotion of recordings (for instance, Ebe Stignani) creates a demand for an artist's services in this country. Now we have added the television medium, which is still uncertain because it is not national in its scope. The organized audience movement (Civic and Community concert appearances) may develop an artist's career over a period of a few years (for instance, Luboshutz and Nemenoff); a successful appearance in a Broadway play may create a demand for an artist or may project a successful artist into an outstanding or supreme box-office position (for instance, Ezio Pinza in South Pacific)."

Another prominent manager, also citing these relatively new media for advancing a musical career, also mentioned a successful appearance as soloist with one of this country's principal orchestras as a means of gaining national recognition. But it seems likely that aspiring young musicians will throng to New York's concert halls for many seasons to come in the hope of opening expansive careers. The city's critics, despite the traditional reputation of the profession, will be delighted to hail any truly noteworthy talents as expansively as possible.

Berkshire Festival Conductors Announced

BOSTON.—Charles Munch and Serge Koussevitzky will conduct the Boston Symphony during the 1951 Berkshire Festival at Tanglewood, in Lenox, Mass. It will mark the first appearance at the festival of Mr. Munch, who is now in his second season as regular conductor of the orchestra.

Mr. Koussevitzky will open the festival, conducting three sets of weekend concerts to be given on Saturday evening and Sunday afternoon from July 7 to 22. The programs will be devoted to music of Bach, Mozart, and Haydn, and will be played by a chamber orchestra drawn from the Boston Symphony.

During the three weeks that follow there will be the customary programs on Thursday evening, Saturday evening, and Sunday afternoon presented by the full orchestra. Mr. Munch will conduct during the first week and will divide the concerts of the second week with Mr. Koussevitzky. Eleazar de Carvalho, who conducted a single program at last year's festival, will conduct one during the third week. The two remaining concerts, including the final one on Aug. 12, will be conducted by Mr. Koussevitzky.

ORCHESTRAS AND CONCERT MANAGERS—EUROPE

AUSTRIA

Managers

CENTROPA CONCERT ORGANIZATION. Messrs. Geiger and Taubman. Lothringerstrasse 20, Vienna.
CONCERTO. Director: M. Winderstein. Lothringerstrasse 20, Vienna.
UNIVERSAL CONCERT. Director: Alfred Diez. Karlsplatz 6, Vienna.
VIENNA STAATSOPER. Director: Egon Hilbert. Theater an der Wien, Vienna.

BELGIUM

Orchestras

ORCHESTRE DU CONSERVATOIRE DE MUSIQUE, Liége. Director: Fernand Quinet. Secretary: M. Bohet.
ORCHESTRE DU CONSERVATOIRE ROYAL DE MUSIQUE, Brussels. Conductor: Désiré Defauw. Secretary: M. van Straelen.
ORCHESTRE DU CONSERVATOIRE ROYAL DE MUSIQUE, Ghent. Director: Toussaint de Sutter. Secretary: M. Lageirse.
ORCHESTRE DU CONSERVATOIRE ROYAL DE MUSIQUE, Antwerp. Director: Lode De Vocht. Secretary: M. Leeman.
ORCHESTRE NATIONAL DE BELGIQUE. No regular conductor. Manager: Marcel Cuvelier. Palais des Beaux-Arts, Rue de la Bibliothèque, Brussels.
ORCHESTRE SYMPHONIQUE DE LA RADIO. Auspices: Radio Flamande. Conductors: Franz André, Daniel Sternfeld. Manager: Paul Collaer. Place Eugène Flagey, Brussels.
ORCHESTRE SYMPHONIQUE DU CONSERVATOIRE DE CHARLEROI, Charleroi. Conductor: Sylvain Vouillemin.

Managers

GASTON ARIEN. 100 Rue de Marais, Brussels.
BUREAU INTERNATIONAL DE CONCERTS. M. Driessens, 59 Boulevard du Général Jacques, Brussels.
OEUVRE DES ARTISTES. Director: M. Hogge. Boulevard Frère Orban 46, Liége.
RENAAT VAN ZUNDERT, 34 Rue de la Constitution, Antwerp. (Also director of the Ostend Casino.)
SOCIÉTÉ DE CONCERTS ET SPECTACLES D'ART. Director: Mme. Ully Hohenberg. Rue Artan 80, Brussels.
SOCIÉTÉ PHILHARMONIQUE. Director: Marcel Cuvelier. 11 Rue de la Bibliothèque, Brussels.

CZECHOSLOVAKIA

Manager

BORIS TICHANOVIC. Na Rybnicku 14, Prague.

DENMARK

Orchestras

AALBORG BY-ORKESTER. Conductor: Jens Schroder. Manager: Axel Pederson. Nyhavnsgade 17, Aalborg.
AARHUS BY-ORKESTER. Conductor: Thomas Jensen. Manager: C. Mourier. Kystvej 51, Aarhus.
COLLEGIUM MUSICUM. Conductor: Lavard Friisholm. St. Kongensgade 63, Copenhagen.
FILHARMONISK ORKESTER. Conductors: Svend Christian Felumb, Thomas Jensen. Manager: Svend Christian Felumb. Lipkesgade 2, Copenhagen.
KONGELIGE KAPEL (ROYAL OPERA SYMPHONY). Conductors: Egisto Tango, Johan Hye-Knudsen, John Frandsen. Manager: Erling Bloch, Gl. Strand 52, Copenhagen.
ODENSE BY-ORKESTER. Conductor: Martellius Lundquist. Manager: Tage Vandsted. Finsens Alle 9, Odense.
RADIOSYMFONIORKESTRET. Conductors: Erik Tuxen, Launy Grondahl, Gerhard Scheppelen. Auspices: Statsradiofonien, Rosenornsalle 22, Copenhagen.
SOUTH JUTLAND SYMFONIORKESTRET. Conductor: Hakon Elmer. Manager: Sven O. Hansen. Sonderborg.
UNGE TONEKUNSTNERES ORKESTER. No regular conductor. Auspices: Unge Tonekunstnerselskab, Kronprinsessegade 26, Copenhagen.

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SKANDINAVISK KONCERTDIREKTION. Director: J. Blicher Hansen. Ny Ostergade 4, Copenhagen.

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BBC SYMPHONY. Conductor: Sir Malcolm Sargent. Broadcasting House, London, W. 1.
CITY OF BIRMINGHAM SYMPHONY. Conductor: George Weldon. 161 Corporation St., Birmingham 4.
HALLÉ ORCHESTRA. Conductor: Sir John Barbirolli. Auspices: Hallé Concerts Society. 8 St. Peter's Square, Manchester 2.
LIVERPOOL PHILHARMONIC. No regular conductor. Philharmonic Hall, Hope St., Liverpool 1.
LONDON PHILHARMONIC. Conductor: Sir Adrian Boult. 53 Welbeck St., London W. 1.
LONDON SYMPHONY. No regular conductor. 295 Regent St., London W. 1.
PHILHARMONIA ORCHESTRA. 13 Thayer St., W. 1, London.
ROYAL PHILHARMONIC. Conductor: Sir Thomas Beecham. Auspices: Royal Philharmonic Society. 12B St. George St., Hanover Square, London W. 1.
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SOCIÉTÉ DES CONCERTS LAMOUREUX. Conductor: Eugène Bigot. Manager: M. Tavernier. 45 Rue de la Boétie, Paris.
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8.

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ASSOCIATION SYMPHONIQUE. Manager: M. Bentaberri. Théâtre du Capitole, Toulouse.
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HUNGARY

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RADIO NAZIONALE. Director: Mario Labroca. Radio Nazionale, Rome.

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CONCERTGEBOUW ORKEST. Conductor: Eduard van Beinum. Manager: Rudolf Mengelberg. Van Baerlestraat 98, Amsterdam.
GRONINGER ORKESTVERENIGING. Conductor: Jan van Epenhuyzen. Manager: R. A. Vos. Oude Boteringestraat 27, Groningen.
HAARLEMSE ORKESTVERENIGING. Conductor: Kees Hartveld. Manager: P. de Waardt. Kenaustraat 7, Haarlem.
HAGUE RESIDENTIE ORKEST. Conductor: Fritz Schuurman. Manager: J. J. van Zuylen. Muzenstraat 29, The Hague.
MAASTRICHTS STEDELIJK ORKEST. Conductor: Paul Hupperts, Manager: Johann André. Lenculenstraat 31, Maastricht.
ROTTERDAMS PHILHARMONISCH ORKEST. Conductor: Eduard Flipse. Manager: L. van Reeuwijk. Schiedamsesingel 89, Rotterdam.
UTRECHTS STEDELIJK ORKEST. Conductor: Willem van Otterloo. Business manager: Johann de Molenaar. Parkstraat 8, Utrecht.

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Manager

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(Continued on page 225)

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Arizona

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California

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LONG BEACH PHILHARMONIC SYMPHONY. Conductor: Robert Resta. Manager: Beulah Newcomer. 4030 Pacific Ave.
LOS ANGELES PHILHARMONIC. Conductor: Alfred Wallenstein. Manager: Alice Taylor. 427 W. 5th St.
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SONOMA COUNTY SYMPHONY. Conductor: George Thombley. President: Mrs. Elzo McClusky. P. O. Box 404, Santa Rosa.
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VALLEJO SYMPHONY. Conductor: Virl M. Swan. Manager: Crafton St. Martin.

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(Continued on page 224)

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ALBANY SYMPHONY. Conductor: Edgar Curtis. P. O. Box 466.
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SALISBURY CIVIC ORCHESTRA. Conductor: R. E. Southwick.
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OAK RIDGE SYMPHONY. Conductor: Waldo E. Cohn. Secretary: Charlotte Wayne. 109 Kingfisher Lane.

Territory of Hawaii

HONOLULU SYMPHONY. Conductor: George Barati. Manager: Harold P. Milnes. P. O. Box 1838.

Texas

AMARILLO SYMPHONY. Conductor: A. Clyde Roller. Manager: Jack King. 1808 Washington St.
AUSTIN SYMPHONY. Conductor: Ezra Rachlin. Manager: Bertram Simon. Austin Public Library.
BAYLOR UNIVERSITY SYMPHONY. Conductor: Gid Waldrop. Manager: Baylor University, Waco.
CORPUS CHRISTI SYMPHONY. Conductor: C. Burdette Wolfe. Del Mar College.
DALLAS SYMPHONY. Conductor: Walter Hendl. Manager: Giovanni Cardelli. Fair Park Auditorium.
EL PASO SYMPHONY. Conductor: H. Arthur Brown. Manager: Mrs. A. F. Quisenberry. Hilton Hotel.
HOUSTON SYMPHONY. Conductor: Efrem Kurtz. Manager: Tom M. Johnson.
LUBBOCK SYMPHONY. Conductor: William A. Harrod. Manager: Crystelle S. Sanders. 2214 25th St.
SAN ANTONIO SYMPHONY. Acting conductor, remainder of 1950-51 season, and permanent conductor, 1951-52 season: Victor Alessandro. Manager: A. M. Walker. 916 Maverick Bldg.
WICHITA FALLS SYMPHONY. Conductor: Frederick Balazs. Manager: Mrs. Pearl Payne, 3333 Lake Park Drive.

Utah

INTERMOUNTAIN SYMPHONY. Conductor: Allen Jensen. Provo.
UTAH SYMPHONY. Conductor: Maurice Abravanel. Manager: David S. Romney. 55 West First South St., Salt Lake City.

Vermont

VERMONT STATE SYMPHONY. Conductor: Alan Carter. Manager: S. S. Ogden. Middlebury.

Virginia

NORFOLK SYMPHONY. Conductor: Edgar Schenkman. Manager: Franklyn P. Rountrey.
RICHMOND SYMPHONY. Conductor: William Haaker. Manager: William Eanes, Jr. P. O. Box 677.
VIRGINIA ORCHESTRA. Conductor: William Haaker. Manager: G. S. Parrish. P. O. Box 677, Richmond.

Washington

BREMERTON SYMPHONY. Conductor: Gilbert N. Burns. Manager: Stanley E. Zabroski. 15th and Chester Sts.
SEATTLE SYMPHONY. Conductor: Manuel Rosenthal. President: Joseph H. Gandy. Seaboard Bldg.
SPOKANE PHILHARMONIC. Conductor: Harold Paul Whelan. President: Edward Hughes. W. 825 Overbluff Rd.

West Virginia

CHARLESTON SYMPHONY. Conductor: Antonio Modarelli. President: Charles W. Cammack, Jr. 1104 Quarrier St.
HUNTINGTON SYMPHONY. Conductor: Raymond A. Schoewe. President: Leonard Samworth. 522 9th St.
WHEELING SYMPHONY. Conductor: Henry Mazer. Manager: Chester R. Hubbard. 2227 Chapline St.

Wisconsin

KENOSHA SYMPHONY. Conductor: Haroid Newton. Manager: Ragnhild Holmquist Congdon. 6350 Seventh Ave.
LACROSSE SYMPHONY. Conductor: Leigh Elder. President: Jake Hoescher.
MADISON CIVIC SYMPHONY. Conductor: Walter Heermann. Manager: Mrs. Paul Jones. 211 N. Carroll St.
RACINE SYMPHONY. Conductor: Frederick Schulte. P. O. Box 273.
WAUKESHA SYMPHONY. Conductor: Milton Weber. Manager: Ernst Wallau. R. R. No. 4.

Wyoming

CASPER CIVIC SYMPHONY. Conductor: Blaine D. Coolbaugh. Manager: Les Parsons. 127 S. Jackson.

CANADA

KITCHENER-WATERLOO SYMPHONY. Conductor: Glenn Kruspe. 74 St. George St., Kitchener, Ont.
LES CONCERTS SYMPHONIQUES. Conductor: Désiré Defauw. Manager: Pierre Béique. 1476 Sherbrooke St. W., Montreal, P. Q.
LONDON CIVIC SYMPHONY. Conductor: Martin Boundy. President: Harry M. Jarvis. London, Ont.
MONTREAL WOMEN'S SYMPHONY. Conductor: Ethel Stark. Manager: American-Canadian Concerts & Artists, 55 W. 55th St., New York, N. Y. Montreal address: 1311 Dominion Square Bldg.

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ORCHESTRAS OF THE WORLD

EUROPE

(Continued from page 221)

RUMANIA

Managers

M. BRAUNSTEIN-BRATIN. 41 Boulevard Ferdinand, Bucharest.
C. POPA. 47 Strada Berbu Delavrances, Bucharest.

THE SAAR

Manager

ANDRÉ PUGLIA. Forsthausstrasse 69, Wiebelskirchen, The Saar.

SCOTLAND

Orchestra

SCOTTISH NATIONAL ORCHESTRA. Conductor: Walter Susskind. Edinburgh and Glasgow.

SPAIN

Managers

M. F. CABALLERO. Quintana 13, Madrid.
M. FIGUERIDO. 17 Miracruz, San Sebastian.
M. C. LOZANO. 198 Sicilia, Barcelona.

SWEDEN

Orchestras

GÄVLEBORGS LANS ORKESTERFÖRENING. Conductor and manager: Eric Bengston. Gävle.
GÖTEBORG ORKESTERFÖRENGINGEN. Conductors: Issay Dobrowen and Sixten Eckerberg. Manager: Erik Magnus. Göteborg.
HALMSTAD ORKESTERFÖRENING. No regular conductor. Manager: A. G. Berntson.
NORDVÄSTRA SKANES ORKESTERFÖRENING. Conductor and manager: Hakan von Eichwald. Hälsingborg.
KONSERTHUSSTIFTELSE. No regular conductor. Manager: Emil Gagner, Malmö.
NORRKÖPING ORKESTERFÖRENING. Conductor and manager: Heinz Freudenthal. Norrköping.
STOCKHOLM KONSERTFÖRENINGEN. Conductor: Carl Garaguly. Manager: Johannes Norrby.

Manager

KONSERBOLAGET HELMER ENWALL, Hamngatan 22, Stockholm.

SWITZERLAND

Orchestras

BASLER KAMMERORCHESTER. Conductor: Paul Sacher. Burgfelderstrasse 23, Basle.
BASLER ORCHESTERGESELLSCHAFT. Conductor: Hans Münch. Münsterplatz 15, Basle.
BERNER STADTORCHESTER. Conductor: Luc Balmer. Bubenbergplatz 12, Berne.
ORCHESTRE DE LA SUISSE ROMANDE. Conductor: Ernest Ansermet. Promenade du Pin 3, Geneva.
ST. GALL STÄDTISCHES ORCHESTRA. Conductor: Alexander Krannhals. Unterer Graben 13, St. Gall.
WINTERTHUR MUSIK KOLLEGIUM ORCHESTRA. No regular conductor. Seidenstrasse 25, Winterthur.
WINTERTHUR STADTORCHESTER. Conductor: Victor Desarzens. Manager: Hans Ninck, Neuwiesenstrasse 11, Zurich.
ZURICH TONHALLEORCHESTER. Conductors: Erich Schmid and Hans Rosbaud. Winterthurerstrasse 119, Zurich.

Managers

AGENCE DE CONCERTS FOETISCH FRÈRES. Director: M. Droz. Lausanne.
ALLGEMEINE MUSIKGESELLSCHAFT BASLE. Director: Paul Speiser. Rittergasse 21, Basle.
BERNISCHE MUSIKGESELLSCHAFT. Marktgasse 37, Berne.
BUREAU DE CONCERTS H. BECK. Hotellanbe 4, Musikhaus Zytglogge, Berne.
MME. CASETTI-GIOVANNA. 5 Avenue de Fronteneix, Geneva.
GILBERT CHAPALLAZ. 23 Avenue de France, Lausanne.
COMITÉ DES ARTS. 8 Grande Rue, Montreux.
KONZERTDIREKTION KANTORWITZ. Torgasse 6, Zurich.
KONZERTGESELLSCHAFT. Director: Walter Schulthess. Pfauen 1, Zurich.
THÉATRE MUNICIPAL DE LAUSANNE. Director: Jacques Béranger.
M. VERLEYE. 3 Confédération, Geneva.
JOACHIM WYSS. Postfach Fraumünster 56, Zurich.

TURKEY

Manager

KONTYIA. Directors: Messrs. Franko and Akcer. Beyoglou Sakizagac 33, Istamboul.

AUSTRALIA

Orchestras

PERTH SYMPHONY. No regular conductor. Perth.
QUEENSLAND SYMPHONY. Conductor: John Farnsworthhall. Brisbane.
SOUTH AUSTRALIAN SYMPHONY. Conductor: Henry Kripps. Adelaide.
SYDNEY SYMPHONY. Conductor: Eugene Goossens. Sydney.
TASMANIAN SYMPHONY. Conductor: Kenneth Murison Bourn. Hobart.
VICTORIAN SYMPHONY. No regular conductor. Melbourne.

CANADA

(Continued from page 224)

ORCHESTRE SYMPHONIQUE DE QUEBEC. Conductor: Edwin Belanger. Manager: Albert P. Tanguay. 73 Moncton Ave., Quebec, P. Q.
TORONTO SYMPHONY. Conductor: Sir Ernest MacMillan. Manager: J. W. Elton. 178 Victoria St., Toronto, Ont.
VANCOUVER SYMPHONY. Guest conductors. Manager: T. Fitz-Gibbon. 630 Seymour St., Vancouver, B. C.
VICTORIA SYMPHONY. Conductor: Hans Gruber. Victoria, B. C.
WINNIPEG SYMPHONY. Conductor: Walter Kaufmann. Manager: James L. Henderson. 270 Edmonton St., Winnipeg, Man.

SUMMER SERIES

ASPEN FESTIVAL, Aspen, Colo. July 2 to Aug. 26. Three musical programs each week by recitalists and ensembles. Musical director: Joseph Rosenstock. Executive director: Grace Denton.
BACH FESTIVAL, Carmel, Calif. Sunset Auditorium. July 16 to 22. Choral and instrumental music by Bach and other composers. Conductor: Gastone Usigli. Denny-Watrous Management, P. O. Box 282.
BERKSHIRE FESTIVAL, Tanglewood, Lenox, Mass. July 7 to Aug. 12. Three weekend series of chamber orchestra concerts; three weekend series of Boston Symphony concerts. Conductors: Serge Koussevitzky and Charles Munch.
BREVARD FESTIVAL, Brevard, N. C. Transylvania Music School grounds. Brevard Festival Symphony, with soloists. Conductor: James Christian Pfohl. President: Mrs. Frank G. Carr.
BUFFALO CIVIC ORCHESTRA, Buffalo, N. Y. Albright Art Gallery. Fourteen open-air concerts. Conductor: Jan Wolanek.
CENTRAL CITY PLAY FESTIVAL, Central City, Colo. Opera House. July and August. Two or three opera productions during four-week season, followed by one play for three weeks. Manager: Donald V. Stophlet, 124 City and County Bldg., Denver, Colo.
CHAUTAUQUA INSTITUTION, Chautauqua, N. Y. July 1 to August 26. Opera productions; orchestra and chamber-music programs. Conductor: Franco Autori.
CINCINNATI SUMMER OPERA, Cincinnati, Ohio. Zoological Gardens Pavilion. June to August. Six weeks of opera. Musical director: Fausto Cleva. Managing director: Robert L. Sidell. Times Star Tower.
CIVIC UNIVERSITY ORCHESTRA, Syracuse, N. Y. Thornden Park Amphitheatre. Eight weekly concerts, with soloists. Conductor: Alexander Capurso. Manager: William S. O'Brien.
CLEVELAND SUMMER POPS CONCERTS, Cleveland, Ohio. Public Auditorium. Conductor: Rudolph Ringwall.
ESPLANADE CONCERTS, Boston, Mass. Hatch Memorial Shell, Charles River Esplanade. July. Free nightly concerts for three weeks, with soloists and chorus. Conductor: Arthur Fiedler.
FORT WAYNE SUMMER SERIES, Fort Wayne, Ind. News-Sentinel Outdoor Theatre. Nine concerts by Fort Wayne Philharmonic. Conductor: Igor Buketoff. Manager: Roger Griffin Hall.
GRANT PARK SUMMER CONCERTS, Chicago, Ill. Grant Park Band Shell. June 27 to Aug. 19. Free concerts by Grant Park Symphony, with guest conductors and soloists. Resident conductor: Nicolai Malko.
HOLLYWOOD BOWL CONCERTS, Hollywood, Calif. Eight-week season beginning in July. Hollywood Bowl Orchestra (Los Angeles Philharmonic), with guest conductors and soloists. Manager: Karl Wecker, 2301 N. Highland Ave.
MONTREAL FESTIVALS, Montreal, P. Q. Molsom Stadium. Opera productions. President: Mrs. Athanase David, Room 14, Windsor Hotel.
MUSIC UNDER THE STARS, Milwaukee, Wis. Emil Blatz Temple of Music. Washington Park. June. Orchestra concerts, with soloists. Conductor: Jerzy Bojanowski. Auspices: County Park Commission.
NEW ORLEANS SUMMER POP CONCERTS, New Orleans, La. Beauregard Square. June and July. Three orchestra concerts weekly. Conductor (1950): Izler Solomon. President: Leon Godchaux, Jr., 828 Canal St.
OJAI VALLEY FESTIVAL, Ojai, Calif. Last week in May. Chamber-music programs. Musical director: Thor Johnson. Manager: John Bauer.
PIEDMONT FESTIVAL OF MUSIC AND ART, Winston-Salem, N. C. Reynolds Auditorium. May. Choral, orchestral, and operatic music. President: Mrs. Kenneth Mountcastle, Nissen Bldg.
PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, North Plymouth, Mass. June to August. Concerts and opera performances. Director: David Blair McClosky.
PROMENADE SYMPHONY CONCERTS, Toronto, Ont. Toronto Philharmonic, with guest conductors and soloists. Manager: Ernest Johnson, 402 Metropolitan Bldg., 44 Victoria St.
RAVINIA FESTIVAL, Ravinia Park, Ill. June 26 to Aug. 12. Six weeks of concerts by Chicago Symphony, with guest conductors and soloists; one week of chamber music. Chairman: Howell W. Murray.
RED ROCKS FESTIVAL, Denver, Colo. Red Rocks Amphitheatre. July. Denver Symphony, with soloists. Conductor: Saul Caston.
ROBIN HOOD DELL CONCERTS, Philadelphia, Penna. Fairmount Park. June to August. Robin Hood Dell Orchestra, with guest conductors and soloists. Manager: Frederic R. Mann, 1420 Walnut St.
SOUTHERN VERMONT ART CENTER, Manchester, Vt. Programs by recitalists and ensembles. Manager: Richard M. Ketchum.
STADIUM CONCERTS, New York City. Lewisohn Stadium. June to August. Five concerts a week for eight weeks. New York Philharmonic-Symphony, with guest conductors and soloists.
TWILIGHT TIME SUMMER SERIES, Oklahoma City, Okla. Edgemere Under the Stars amphitheatre. Oklahoma Symphony players, with soloists and chorus.
VENTNOR CITY SUMMER MUSIC FESTIVAL, Ventnor City, N. J. August. Programs by guest soloists and ensembles. Artists' committee chairman: Abigail K. Hoffman. 15 S. New Haven Ave.
WATERGATE CONCERTS, Washington, D. C. Twelve concerts by the National Symphony, with soloists.

LITTLE ORCHESTRAS

BAKALEINIKOFF SINFONIETTA. Conductor: Vladimir Bakaleinikoff. Manager: National Concert and Artists Corporation. 711 Fifth Ave., New York 22, N. Y.
CHAMBER ART SOCIETY. Conductor: Robert Craft. Manager: Erminie Kahn. 113 W. 57th St., New York 19, N. Y.
CLEVELAND LITTLE SYMPHONY. Conductor: Theodore Bloomfield. Manager: Frank May. 11001 Euclid Ave., Cleveland 6, Ohio.
GOTHAM SMALL ORCHESTRA. Conductor: Milton Rosenstock. 780 Riverside Drive, New York, N. Y.
KINOR SYMFONIETTA. Conductor: Siegfried Landau. Manager: Bernard La Berge. 119 W. 57th St., New York, N. Y.
KRAKOW SINFONIETTA. Conductor: Leo Krakow. Manager: Leo Krakow. Chicago 4, Ill.
LITTLE ORCHESTRA SOCIETY. Conductor: Thomas Scherman. Manager: Coppicus, Schang, and Brown. 113 W. 57th St., New York 19, N. Y.
LITTLE SYMPHONY OF DETROIT. Manager: Bernard Rosen. 5320 John R. Ave., Detroit, Mich.
LONGINES SYMPHONETTE. Conductor: Mishel Piastro. Manager: Jack Adams and Company. 11 W. 42nd St., New York, N. Y.
LOS ANGELES CHAMBER SYMPHONY. Conductor: Harold Byrns. President: Father James McLane. P. O. Box 802, Beverly Hills, Calif.
MONTREAL LITTLE SYMPHONY. Conductor: Carl Bamberger. 1040 Sherbrooke St., W., Montreal, P. Q., Canada.
MOZART CHAMBER ORCHESTRA. Conductor: Robert Scholz. Manager: Erminie Kahn. 113 W. 57th St., New York 19, N. Y.
NEW CHAMBER ORCHESTRA OF PHILADELPHIA. Conductor: Ifor Jones, 18th and Pine Sts., Philadelphia, Penna.
NEW YORK LITTLE SYMPHONY. Conductor and manager: Joseph Baroné. 700 Montgomery Ave., Bryn Mawr, Penna.
NIES-BERGER CHAMBER ORCHESTRA. Conductor: Edouard Nies-Berger. 63 W. 55th St., New York, N. Y.
SAIDENBERG LITTLE SYMPHONY. Conductor: Daniel Saidenberg. Manager: Henry Colbert. 15 W. 44th St., New York, N. Y.

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ORGANIZATIONS

AMERICAN ACADEMY OF TEACHERS OF SINGING. Chairman: Leon Carson, 160 W. 73rd St., New York, N. Y.

AMERICAN COMPOSERS ALLIANCE, INC. President: Otto Luening, 250 W. 57th St., New York, N. Y.

AMERICAN FEDERATION OF MUSICIANS. President: James C. Petrillo, 570 Lexington Ave., New York 22, N. Y.

AMERICAN FEDERATION OF MUSICIANS, LOCAL 802. President: Richard McCann, 1265 Sixth Ave., New York, N. Y.

AMERICAN GUILD OF MUSICAL ARTISTS, INC. President: Lawrence Tibbett, 276 W. 43rd St., New York, N. Y.

AMERICAN GUILD OF ORGANISTS. National president: S. Lewis Elmer, 630 Fifth Ave., New York, N. Y.

AMERICAN MATTHAY ASSOCIATION. President: Stanley Sprenger, 252 S. Van Pelt St., Philadelphia, Penna.

AMERICAN MUSIC CENTER. Executive secretary: Ray Green, 250 W. 57th St., New York, N. Y.

AMERICAN MUSIC CONFERENCE. President: Louis G. LaMair, 100 W. Monroe St., Chicago 3, Ill.

AMERICAN MUSICOLOGICAL SOCIETY. President: Gustave Reese, New York University, New York, N. Y.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS. President: Otto A. Harbach, (after March 1) 575 Madison Ave., New York 22, N. Y.

AMERICAN STRING TEACHERS ASSOCIATION. President: Rex Underwood, University of Portland, Portland, Ore.

AMERICAN SYMPHONY ORCHESTRA LEAGUE. President: Arthur B. Lipkin, 160 W. Moreland St., Philadelphia, Penna.

ASSOCIATED MALE CHORUSES OF AMERICA, INC. President: Robert Van Sant, Baltimore and Ohio Bldg., Baltimore, Md.

COLLEGE MUSIC ASSOCIATION. President: A. Kunrad Kvam, Dartmouth College, Dartmouth, N. H.

COMPOSERS AND AUTHORS GUILD. President: Geoffrey O'Hara, Pawling, N. Y.

DELTA OMICRON. National president: Marie Marti, 525 W. Fourth St., Royal Oak, Mich.

FELLOWSHIP OF AMERICAN COMPOSERS. President: Roy Harris, George Peabody Teachers College, Nashville, Tenn.

HYMN SOCIETY OF AMERICA. President: Rev. Deane Edwards, 297 Fourth Ave., New York, N. Y.

INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC. President: Frederic Cohen, 205 W. 57th St., New York, N. Y.

LEAGUE OF COMPOSERS. Chairman of the executive board: Mrs. Nicolai Berezowsky, 113 W. 57th St., New York, N. Y.

LESCHETIZKY ASSOCIATION OF AMERICA. President: Edwine Behre, 162 W. 54th St., New York, N. Y.

MU PHI EPSILON. National president: Ruth Row Clutcher, 21 Kent Rd., Upper Darby, Penna.

MUSIC EDUCATORS NATIONAL CONFERENCE. Executive secretary: C. V. Buttelman, 64 E. Jackson Blvd., Chicago 4, Ill.

MUSIC LIBRARY ASSOCIATION. President: Edward E. Colby, Music Library, Stanford University, Stanford, Calif.

MUSIC PUBLISHERS ASSOCIATION OF THE UNITED STATES. President: Arthur Hauser, G. Ricordi & Co., 1270 Sixth Ave., New York 20, N. Y.

MUSIC PUBLISHERS' PROTECTIVE ASSOCIATION. Chairman of the board: Walter G. Douglas, 45 Rockefeller Plaza, New York 20, N. Y.

MUSIC TEACHERS NATIONAL ASSOCIATION. President: Roy Underwood, Michigan State College, East Lansing, Mich.

NATIONAL ASSOCIATION FOR AMERICAN COMPOSERS AND CONDUCTORS. President: Robert Russell Bennett, 15 W. 67th St., New York, N. Y.

NATIONAL ASSOCIATION FOR OPERA. President: John D. Anello, 2004 E. Edgewood Ave., Shorewood 11, Wis.

NATIONAL ASSOCIATION OF CONCERT MANAGERS. President: Charles A. Sink, University of Michigan, Ann Arbor, Mich.

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC. President: Price Doyle, Murray State Teachers College, Murray, Ky.

NATIONAL ASSOCIATION OF TEACHERS OF SINGING. President: Homer G. Mowe, 171 W. 71st St., New York, N. Y.

NATIONAL FEDERATION OF MUSIC CLUBS. President: Mrs. Royden J. Keith, 306 S. Wabash Ave., Chicago 4, Ill.

NATIONAL GUILD OF COMMUNITY MUSIC SCHOOLS. President: Howard Whittaker, 11125 Magnolia Drive, Cleveland 6, Ohio.

NATIONAL GUILD OF PIANO TEACHERS. President: Irl Allison, Box 1113, Austin, Tex.

NATIONAL MUSIC COUNCIL. Executive secretary: Edwin Hughes, 338 W. 89th St., New York 24, N. Y.

NEW YORK SINGING TEACHERS ASSOCIATION. President: Solon Alberti, Hotel Ansonia, New York, N. Y.

PHI BETA. National President: Edna Wallace Johnson, 1401 Grove Terrace, Winter Park, Fla.

PHI MU ALPHA SINFONIA. Supreme president: Archie Jones, University of Texas, Austin, Tex.

PI KAPPA LAMBDA. President-General: Henry Kolling, De Pauw University, Greencastle, Ind.

PIANO TEACHERS CONGRESS OF NEW YORK. President: Josephine Fry, 160 W. 73rd St., New York, N. Y.

SIGMA ALPHA IOTA. President: Mrs. John B. Davison, 1009 25th St., Des Moines, Iowa.

SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC. President: Philip James, New York University, New York 3, N. Y.

SONG WRITERS' PROTECTIVE ASSOCIATION. President: Sigmund Romberg, 1250 Sixth Ave., New York 20, N. Y.

OPERA COMPANIES

AFTER DINNER OPERA COMPANY. Manager: Richard Flusser. 106 Prince St., New York, N. Y.

AMERICAN OPERA COMPANY. President: Frederick H. Knight. Artistic director: Vernon Hammond. 1920 Spruce St., Philadelphia, Penna.

BOB JONES UNIVERSITY OPERA ASSOCIATION. Greenville, S. C.

CENTRAL CITY OPERA HOUSE ASSOCIATION. Manager: Donald V. Stophlet. 124 City and County Bldg., Denver, Colo.

CHATTANOOGA OPERA ASSOCIATION. Conductor: Werner Wolff. President: Mrs. William McAllester.

CHAUTAUQUA INSTITUTION. President: S. M. Hazlett. Conductor: Franco Autori. Chautauqua, N. Y.

CINCINNATI MUSIC-DRAMA GUILD.. Secretary: Charlotte L. Shockley, 670 June St., Cincinnati, Ohio.

CINCINNATI SUMMER OPERA ASSOCIATION. Managing director: Robert L. Sidell. Musical director: Fausto Cleva. Times Star Tower, Cincinnati.

CONNECTICUT OPERA ASSOCIATION. Artistic director: Frank Pandolfi. 926 Main St., Hartford.

DENVER GRAND OPERA COMPANY. Conductor: Msgr. Bosetti. Manager: Father Kolka. Colfax and Logan Sts., Denver, Colo.

DRA MU OPERA COMPANY. Conductor: Henri Elkan. President: Raymond L. Smith. 139 N. Sickles St., Philadelphia, Penna.

FORT WORTH OPERA ASSOCIATION. Director: Karl Kritz. President: Web Maddox, Box 536, L. C. U. Station, Fort Worth, Tex.

GRIFFITH MUSIC FOUNDATION. Manager: Harry Mack. 605 Broad St., Newark, N. J.

GUILD OPERA COMPANY. President: Mrs. Edmund W. Gale. Conductor: Richard Lert. Los Angeles.

HOLLYWOOD BOWL OPERA COMPANY. Director: James A. Doolittle. 2301 N. Highland Ave., Los Angeles, Calif.

MANHATTAN CIVIC OPERA COMPANY. Conductor: Francesco Riggio. Manager: Giorgio D'Andria. 194 Orange St., New Haven, Conn.

METROPOLITAN OPERA ASSOCIATION. General manager: Rudolf Bing. 39th St. and Broadway, New York, N. Y.

MONTREAL FESTIVALS, INC. President: Mrs. Athanese David. Room 14, Windsor Hotel, Montreal, P. Q., Canada.

MONTREAL OPERA GUILD, INC. Director: Pauline Donalda. Conductor: Emil Cooper. 2184 Lincoln Ave., Montreal, P. Q., Canada.

NATIONAL GRAND OPERA COMPANY. Director: Giorgio D'Andria. 1005 Carnegie Hall, 7th Ave. and 57th St., New York, N. Y.

NATIONAL NEGRO OPERA COMPANY. Managing director: Mary Caldwell Dawson, 1037 Evarts St., N. E., Washington, D. C.

NEW ENGLAND OPERA THEATRE. Artistic director: Boris Goldovsky. Executive director: Burton J. Jones, Jr. 160 Boylston St., Boston, Mass.

NEW LYRIC STAGE. Director: Moritz Bomhard. 51 E. 55th St., New York, N. Y.

NEW ORLEANS OPERA HOUSE ASSOCIATION. General director: Walter Herbert. President: R. Kirby Longino, 220 Camp St., New Orleans, La.

NEW YORK CITY OPERA COMPANY. Artistic and music director: Laszlo Halasz. 130 W. 56th St., New York, N. Y.

OPERA GUILD OF MIAMI. Director: Arturo • Di Filippi. 2400 W. Flagler St., Miami, Fla.

PACIFIC OPERA COMPANY. General director: Arturo Casiglia. Manager: Jack Pisani. 700 Montgomery St., San Francisco, Calif.

PHILADELPHIA CIVIC GRAND OPERA COMPANY. General manager: Anthony D. Terracciano. Artistic director and conductor: Giuseppe Bamboschek. 1422 Chestnut St.

PHILADELPHIA LA SCALA OPERA COMPANY. General manager: Humbert A. Pelosi. Musical director: Enrico Leide. 1102 Land Title Bldg.

PITTSBURGH OPERA SOCIETY. Manager: R. A. Martin. Musical director: Richard Karp. Artistic director: Armando Agnini. 1007 Columbia Bldg., Pittsburgh 22, Penna.

POPULAR PRICE GRAND OPERA COMPANY, INC. Artistic director: Alfredo Salmaggi. Academy of Music, 30 Lafayette Ave., Brooklyn, N. Y.

ROCHESTER GRAND OPERA COMPANY. Director: Josephine Di Crasto. Main St. E., Rochester.

ST. PAUL CIVIC OPERA ASSOCIATION. President: Julian S. Gilman. Conductor: Leo Kopp. 143 W. 4th St., St. Paul.

SAN ANTONIO SYMPHONY SOCIETY. Acting director: Victor Alessandro. Manager: A. M. Walker. 916 Maverick Bldg., San Antonio, Tex.

SAN CARLO OPERA COMPANY. General manager: Fortune Gallo. 1697 Broadway, New York, N.Y.

SAN FRANCISCO OPERA ASSOCIATION. General director: Gaetano Merola. Manager: Paul Posz. Opera House, San Francisco, Calif.

SHREVEPORT OPERA ASSOCIATION. General director: Walter Herbert. President: Louie Throgmorton. 443 Slattery Bldg., Shreveport, La.

CHARLES L. WAGNER OPERA COMPANY. President: Charles L. Wagner. 511 Fifth Ave., New York.

LIGHT-OPERA COMPANIES

BIRMINGHAM STARLIGHT OPERA, Birmingham, Ala. Summer season. Producing director: Ralph Errolle. Musical director: Raymond Anderson. Manager: George Stuart.

CAPE COD MUSIC CIRCUS, Hyannis, Mass. Summer season. Manager: Richard Aldrich, 1430 Broadway, New York, N. Y.

FORT WAYNE LIGHT OPERA, Fort Wayne, Ind. Summer series. Manager: William Meader.

GREEK THEATRE, Los Angeles, Calif. Summer season. Manager: Gene Mann.

HIGHLAND PARK NORTH SHORE MUSICAL THEATRE, Highland Park, Ill. Summer season. Manager: Barry O'Daniels.

HOUSTON LYRIC THEATRE, Houston, Tex. Summer season. Manager: Robert Altfeld.

HOUSTON SUMMERTIME LIGHT OPERA, Houston, Tex. Summer season. Manager: Virginia Plunkett.

INDIANAPOLIS STARLIGHT MUSICALS, Indianapolis, Ind. Summer season. Manager: Melvin T. Ross.

IROQUOIS AMPHITHEATRE, Louisville, Ky. Summer season. Producer: Denis DuFor. Musical director: John McManus.

KANSAS CITY STARLIGHT THEATRE ASSOCIATION, Kansas City, Mo. Summer series. Manager: Richard Berger.

LAMBERTVILLE MUSIC CIRCUS, Lambertville, N. J. Summer season. Manager: St. John Terrell, 401 Bleeker St., New York, N. Y.

LOS ANGELES CIVIC LIGHT OPERA ASSOCIATION, Los Angeles, Calif. Twenty-two week season. General director: Edwin Lester, 427 W. Fifth St., Los Angeles.

MELODY FAIR, Danbury, Conn. Summer season. Managers: Ben Boyer and James Westerfield.

MEMPHIS OPEN AIR THEATRE, Memphis, Tenn. Summer season. Manager: Joseph Cortese, 1400 Madison Ave., Memphis.

MIAMI MUSIC CIRCUS, Miami, Fla. Winter season. Managers: St. John Terrell and Laurence Schwab.

PAPER MILL PLAYHOUSE, Milburn, N. J. Year-round productions. Manager: Frank Carrington.

PITTSBURGH CIVIC LIGHT OPERA ASSOCIATION, Pittsburgh, Penna. Summer season. Director: William Wymetal.

ST. LOUIS MUNICIPAL OPERA, St. Louis, Mo. Summer season. Musical director: Edwin McArthur. Manager: Paul Beisman, 1876 Arcade Bldg., St. Louis.

ST. PETERSBURG MUSIC CIRCUS, St. Petersburg, Fla. Winter season. Managers: St. John Terrell and Laurence Schwab.

ST. PETERSBURG OPERETTA, St. Petersburg, Fla. Winter season. Director: Wilbur Evans.

STATE FAIR OF TEXAS, Dallas, Tex. Summer season. Manager: Charles R. Meeker, Jr.

LITTLE ORCHESTRAS

(Continued from page 225)

ST. LOUIS LITTLE SYMPHONY. Conductors: Stanley Chapple and Max Steindel. Manager: Mrs. Henry Bry. 1170 Hampden Drive, St. Louis 17, Mo.

SAN ANTONIO LITTLE SYMPHONY. Conductor: Julius Hegyi. Manager: McCrory-Escott Management. 337 Westminster St., San Antonio, Tex.

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CONTESTS AND COMPETITIONS

AMERICAN ACADEMY IN ROME FELLOWSHIPS. Mature students and artists capable of doing independent work in composition. One-year fellowships include a stipend of $1,250, free residence, and travel allowances. Annually. Deadline: Feb. 1. Address: American Academy in Rome, 101 Park Ave., New York 17.

AMERICAN ARTISTS AWARD. Pianists, violinists, violists, cellists, and singers who are American citizens and between fifteen and 35. Award is $200 and appearance as recitalist on major concert series. Annually. Deadline: in early spring. Address: Brooklyn Institute of Arts and Sciences, 30 Lafayette Ave., Brooklyn 17, N. Y.

AMERICAN GUILD OF ORGANISTS COMPOSITION CONTEST. $100 award and publication royalties for organ composition. Deadline: Jan. 1, 1952. Anthem contest in alternate years. Address: American Guild of Organists, 630 Fifth Ave., Room 1708, New York 20.

ARRIGO SERATO INTERNATIONAL CONTEST FOR VIOLINISTS. Open to violinists under thirty. Awards of 500,000 lire, 300,000 lire, and 200,000 lire. Deadline: April 30. Address: Secretary, Santa Cecilia Academy, 6 Via Vittoria, Rome, Italy.

BLANCHE THEBOM SCHOLARSHIP FOUNDATION AWARD. American singers between 25 and thirty. Awards $1,500 for developing career in music. Annually. Auditions in November. Address: Blanche Thebom Scholarship Foundation, Suite 300, 711 Fifth Ave., New York 22.

CHAMBER MUSIC COMPETITION. Compositions in larger forms for three instruments, either wind or string. Winning works published. Annually. Scores to be submitted between Sept. 20 and Nov. 1. Address: Society for the Publication of American Music, Philip James, New York University, 100 Washington Square East, New York.

CHAPEL CHOIR CONDUCTORS' GUILD. Compositions for a cappella choir of average ability. Winning work published and performed. Annually. Deadline: Aug. 15. Address: Frances V. Henry, Contest Secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.

CHOPIN SCHOLARSHIP AWARDS. Pianists and composers between fifteen and 21. Scholarships valued at $1,000 each. Deadline: March 1. Address: Kosciuszko Foundation, 15 E. 65th St., New York 21.

CHURCH OF THE ASCENSION ANTHEM CONTEST. $100 award, publication, and performance for choral composition on assigned text. Annually. Deadline: Feb. 1. Address: Secretary, Church of the Ascension, 12 W. 11th St., New York 11.

COLUMBIA UNIVERSITY BAND COMPOSITION CONTEST. $100 and performance for band composition from ten to fifteen minutes long. Annually. Deadline: March 15. Address: 601 Journalism, Columbia University, New York 27.

COMMONWEALTH JUBILEE COMPOSERS' COMPETITION. British subjects. £1,000 (Australian) for a symphony. Deadline: June 15. Address: Australian Broadcasting Commission, 630 Fifth Ave., New York 20.

EDGAR M. LEVENTRITT FOUNDATION AWARD. Pianists and violinists between seventeen and 25. Winners appear with New York Philharmonic-Symphony and other major orchestras. Annually. Deadline: March 15. Address: Edgar M. Leventritt Foundation, Inc., 30 Broad St., New York 4.

ERNEST BLOCH AWARD. $150, publication, and performance for choral composition on Old Testament Text. Annually. Deadline: Dec. 1. Address: United Temple Chorus, Box 726, Hewlett, N. Y.

FELICE HAUBIEL SCHOLARSHIP. Composers and advanced students for year's study. Annually. Deadline: March 1. Address: Composers Press, Inc., 853 Seventh Ave., New York 19.

FINE ARTS QUARTET COMPOSITION CONTEST. Residents of United States and Canada. $400 for string quartet. Deadline: March 31. Address: Rex Maupin, Music Director, American Broadcasting Company, Inc., 20 N. Wacker Drive, Chicago 6.

FRIENDS OF HARVEY GAUL CONTEST. $300 for composition for string instrument or ensemble; $100 for composition for harp. Annually. Deadline: Dec. 1. Address: Friends of Harvey Gaul, Inc., 315 Shady Ave., Pittsburgh 6, Penna.

FULBRIGHT AWARDS. United States citizens, for study abroad. Students must speak language of country in which they intend to work. Annually. Deadline: Oct. 15. Address: Institute of International Education, 2 W. 45th St., New York 19.

GEORGE GERSHWIN MEMORIAL CONTEST. $1,000 and performance by New York Philharmonic-Symphony for orchestral work. Annually. Deadline: Feb. 1. Address: B'nai B'rith Hillel Foundations, 165 W. 46th St., New York 19.

ILLINOIS OPERA GUILD AWARDS. $100 to vocalists winning auditions. Scholarships to vocalists and instrumentalists. Annually. Address: Mrs. William Cowen, 20 N. Wacker Drive, Chicago.

INTERNATIONAL COMPETITION FOR MUSICAL PERFORMERS. Singers and instrumentalists between fifteen and thirty. Awards total 10,000 Swiss francs. Annually. Deadline: July 14. Address: Conservatory of Music, Geneva, Switzerland.

INTERNATIONAL CONTEST FOR A LYRIC OPERA. Four million lire and performance at La Scala in Milan during 1951-52 season for full-length opera. Deadline: Sept. 30. Address: Secretary, National Committee in Honor of Giuseppe Verdi, Teatro alla Scala, Milan, Italy.

INTERNATIONAL CONTEST IN MUSICAL INTERPRETATION. Open to performers not more than 26 years of age. Annually; performer category changes each year. First prize of $1,000 and second prize of $500. Deadline: Sept. 20. Address: Secrétariat du Service Musical, Radio-Luxembourg, Grand Duchy of Luxembourg.

JOHN HAY WHITNEY FOUNDATION OPPORTUNITY FELLOWSHIPS. American citizens who "because of arbitrary barriers such as race, cultural background, or region of residence have not had the opportunity to develop to the fullest extent their abilities." Annually. Deadline: early summer. Address: John Hay Whitney Foundation, 30 Rockefeller Plaza, New York 20.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION FELLOWSHIPS. Composers and researchers in music theory or history. Stipend for year not exceeding $2,500. Annually. Deadline: Oct. 15. Address: John Simon Guggenheim Memorial Foundation, 551 Fifth Ave., New York 17.

JUGG AWARD. Young artists who have not yet appeared in New York. Award is debut recital in Town Hall. Annually. Address: James R. Dumpson, 449 E. 14th St., Apt. 11A, New York.

KATE NEAL KINLEY MEMORIAL FFLLOWSHIPS. College graduates under 25 who have majored in music. $1,000 awarded for advanced study here or abroad. Annually. Deadline: May 15. Address: Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Bldg., University of Illinois, Champaign-Urbana, Ill.

LESCHETIZKY ASSOCIATION PIANO CONTEST. Pupils of Leschetizky-method teachers. Award is New York debut recital. Biennially. Address: Edwine Behre, 162 W. 54th St., New York.

MARGUÉRITE LONG-JACQUES THIBAUD INTERNATIONAL CONTEST. Pianists and violinists between fifteen and 32. First prizes are 200,000 francs. Biennially. Deadline: May 15. Address: Contest Secretary, 45 Rue La Boétie, Paris (8°), France.

MARIAN ANDERSON SCHOLARSHIP FUND. Musicians and artists between sixteen and 32. First prize is $1,000. Annually. Deadline: May 31. Address: Alyse Anderson, 762 S. Martin St., Philadelphia 46.

MICHAELS MEMORIAL MUSIC AWARD. Vocalists and instrumentalists, other than organists, eighteen or older. Award is $1,000 scholarship and appearances at Ravinia Festival and on station WGN. Annually. Deadline: March 1. Address: Michaels Memorial Music Award, 122 S. Michigan Ave., Chicago 3.



MONMOUTH COLLEGE CONTEST. $100 for setting of assigned text for congregational singing. Annually. Deadline: Feb. 28. Address: Monmouth College, Monmouth, Ill.

MUSICAL ARTS PIANO AUDITIONS. Pianists residing in Illinois, Indiana, Iowa, Kentucky, Michigan, Minnesota, Ohio, and Wisconsin. Award includes debut recital in Orchestra Hall on Musical Arts Piano Series, an appearance with the Chicago Symphony, and other engagements. Annually. Address: Society of American Musicians, 501 Kimball Bldg., Chicago.

NAFTZGER YOUNG ARTISTS AUDITION. Students in Kansas colleges. Awards totaling $600 and two university scholarships. Awarded annually. Address: Wichita Symphony Society, Inc., 213 S. Water St., Wichita, Kan.

NATIONAL FEDERATION OF MUSIC CLUBS' CONTEST. (1) Biennial Young Artists Auditions. $1,000 for winners in piano, violin, organ, and voice auditions. One winner will receive contract from National Concert and Artists Corporation. One to three winners will be awarded appearances on NBC networks. Town Hall debut offered in lieu of cash award. Biennially. Deadline: in March. Address: state or regional offices of federation. (2) Young composers contest. Americans between sixteen and 25. $150 and $50 for compositions for solo woodwind and string orchestra, chamber-music works, and unaccompanied choral works. Annually. Deadline: April 1. Address: Francis J. Pyle, Drake University, Des Moines, Iowa. (3) Scholarships to summer music camps. All students. Annually. Address: state or regional offices of federation.

NATIONAL OPEN COMPETITION IN ORGAN PLAYING. Members of American Guild of Organists not more than 25. Winner is awarded a solo recital at 1952 national convention of guild. Biennially. Deadline: set by local chapters. Address: local chapters.

ORIANA A CAPPELLA CHOIR CONTEST. $50 and publication for concert work for a cappella mixed chorus. Annually. Address: Oriana A Cappella Choir, 631 N. Central Ave., Chicago 44.

PUBLICATION AWARD CONTEST. $100 and publication for sacred or secular song, anthem for mixed chorus with organ accompaniment, work for wind ensemble, symphonic work, or teaching pieces for piano and violin. Annually. Deadline: Jan. 1. Address: Composers Press, Inc., 853 Seventh Ave., New York 19.

QUEEN ELIZABETH OF BELGIUM INTERNATIONAL MUSICAL COMPETITION. Violinists in 1951 and pianists in 1952. Awards total 600,000 Belgian francs. Each contest held quadrennially. Deadline: Jan. 31 of year of contest. Address: General management, Queen Elizabeth of Belgium International Musical Competition, Palais des Beaux-Arts, Rue Baron Horta, 11, Brussels, Belgium.

RECORDING COMPETITION. Open to pianist members of National Fraternity of Student Musicians. Cash awards totaling $4,715 made on basis of recordings. Annually. Recordings to be submitted between Oct. 1 and Nov. 15. Address: National Guild of Piano Teachers, Box 1113, Austin, Tex.

W. W. KIMBALL COMPANY AWARD. $100 and publication for setting for solo voice with piano accompaniment of poem to be assigned. Annually. Entries between Oct. 1 and Nov. 1. Address: John Toms, School of Music, Northwestern University, Evanston, Ill.

WALTER W. NAUMBURG MUSICAL FOUNDATION COMPETITION. Pianists, violinists, violists, cellists, and singers, between sixteen and thirty, who have not already had a New York recital reviewed. Awards are Town Hall recitals. Annually. Deadline: Feb. 1. Address: Walter W. Naumburg Musical Foundation, 130 W. 56th St., New York 19.

YM & YWHA YOUNG ARTISTS' CONTESTS Pianists, violinists, cellists, and singers, who have not made New York debut. Awards are $100 and debut recital in subscription series. Annually. Deadline: March 15. Address: YM & YWHA, Lexington Ave. and 92nd St., New York.

Rudolf Bing States a Policy

AS my first season at the Metropolitan Opera draws closer to its end, I am happy to use this opportunity to say a few words about my plans for the 1951-52 season.

It goes without saying that, at this early moment, I cannot and must not make any specific statements as to what operas we will play or what singers will be with us again and who will join the Metropolitan for the first time.

However, I think this first season has taught me two lessons: one of them is that my policy of rejuvenating the scenic as well as the acting aspects of Metropolitan productions has proved to be a successful one and has found large support in the press and from the public. Even though our new productions of Cavalleria Rusticana and Pagliacci resulted in a rather heated controversy as to whether such old favorites should be "modernized," most people seem to agree that the attempt at putting opera back into the theatre ought to be made, and I can say with complete conviction that this is an attempt from which I shall not desist.

As for the repertory, my conclusions from my first season are somewhat on the sad side. The public obviously mainly wants what it always has had and does not take too kindly to scores which it doesn't know by heart. As those who followed our efforts during this first season know, I am not referring to any experimental works, for the simple reason that we have done none. But even as beautiful a score as Don Carlo, and coming as it does from one of the great favorites, Verdi, did not find the audience acceptance that a theatre in as bad a financial situation as the Metropolitan must count on. I regret this very much because I believe that an opera house which is forced to limit itself to the same type of restricted repertory year in and year out will in the long run be nothing more than a museum, however lively its productions may be, and a museum is just precisely what I think an opera house should not be.

Nevertheless—there it is, and I do not pretend that I can afford to go against this rather sadly unenterprising attitude of our audiences. What this means in terms of future repertoire is, of course, that at least for the time being we will have to stick quite closely to the standard repertoire.

I know that I shall be blamed for this, but I also know that the blame ought really not to be addressed to me.

My stating this does in no way imply that I am not in favor of the great popular masterpieces. Take a score such as Aïda and you will find it hard to discover a more ardent admirer of that work than me. I am all for producing, in terms of contemporary staging, the well-known and well-beloved masterpieces. Only I will not give up hope that, as time goes by, our audiences will be more inclined to bear with us when we deviate, however slightly, from the beaten path.

—RUDOLF BING



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Rudolf Bing

METROPOLITAN OPERA

Der Rosenkavalier, Jan. 11

The Metropolitan's finest production of Der Rosenkavalier in many seasons received its first repetition without change in cast. Helen Traubel again sang her new role of the Marschallin with unusual understanding and beauty of tone. Risë Stevens as Octavian and Erna Berger as Sophie were most affecting, and the final trio and duet attained an eloquence that is rare in any opera house. Fritz Krenn's performance as Baron Ochs was one of the most perfectly conceived and projected pieces of characterization the Metropolitan has disclosed in recent seasons. Kurt Baum was superb as the Italian Singer, and except for the Three Orphans, whose singing did not penetrate the orchestra, the rest of the cast was admirable. Guided by the rare sensibility of Fritz Reiner, all the interpreters achieved exemplary ensemble, and the orchestra made the music sing and dance in a true Viennese spirit. It would be necessary to look back a good many years to recall another Rosenkavalier at the Metropolitan to equal this present one.

—C. S.

The Magic Flute, Jan. 12, 1:00

The first of the student matinees sponsored by the Metropolitan Opera Guild gave Roberta Peters, the twenty-year-old New York soprano who made an outstanding success in her unscheduled debut as Zerlina in Don Giovanni on Nov. 17, her first chance to demonstrate her prowess in the taxing role of the Queen of the Night. Without any apparent trace of nervousness, Miss Peters delivered both arias in businesslike fashion, with clean articulation of scales and staccato arpeggios, and with unforced high Fs that were squarely in the middle of the pitch. In its upper reaches her voice, while light in volume, had the bite and edge to make the music effective, and in the middle register her tone was round and full-bodied. Her performance of the arias was entirely musical and not without dramatic implications, although naturally enough her singing did not have quite the communicative force it will probably attain when she has had more stage experience. All in all, it was a striking achievement. Let us hope that her new seven-year contract with a Hollywood concern will leave ample time for her to advance her operatic career in between pictures.

Eugene Conley sang his first Tamino at the Metropolitan, and enhanced his growing reputation as a Mozart singer. Except for a tendency to push the music too hard, his singing was stylistically apt, and it was always tellingly related to the dramatic situations. Paul Franke, undertaking Monostatos for the first time, went through the prescribed motions with little humor. The familiar members of the cast were Nadine Conner, Lillian Raymondi, Lucine Amara, Thelma Votipka, Martha Lipton, Genevieve Warner, Paula Lenchner, Herta Glaz, Paul Schoeffler, Nicola Moscona, Thomas Hayward, Clifford Harvuot, Hugh Thompson, Emery Darcy, and Lawrence Davidson. Kurt Adler, coming out of hiding as chorus master, conducted his first Metropolitan performance with authority and spirit.

—C. S.



Bender

Fritz Reiner



Louis Melancon

Tibor Kozma

Der Fliegende Holländer, Jan. 12

With its eighth performance, Wagner's The Flying Dutchman reached the end of its 1950-51 career. This number of presentations constituted a record for a single season at the Metropolitan; even so, the announcement of the last performance brought a capacity audience and a phenomenal number of standees. Just in time to get under the wire, Charles Kullman joined the cast as Erik, a role he had sung here only twice before, on Jan. 7 and 14, 1937, in the company of Kirsten Flagstad, Kerstin Thorborg, Friedrich Schorr, Emmanuel List, and Hans Clemens, with Artur Bodansky conducting. On this present occasion, Fritz Reiner conducted, and the other members of the cast were Astrid Varnay, Jean Madeira, Hans Hotter, Sven Nilsson, and Thomas Hayward. Mr. Kullman's interpretation of his part was persuasive in vocal style and fluent, if perhaps a trifle sketchy, in action. Everyone was at his best, and the representation was perhaps the strongest and most vital of the eight.

—C. S.

Il Trovatore, Jan. 13, 2:00

The matinee performance of Il Trovatore, the third representation this season, was a part of a radio celebration known as National Opera Day, for which proclamations had been issued by the mayors of many cities. In the third-act intermission, Mayor Vincent R. Impellitteri of New York told a nation-wide audience, with the audience in the house listening in through loud-speakers, that it was his intention "to do everything possible to further opera in New York City." The mayor praised the Metropolitan, but also lauded the New York City Opera, at the City Center, and other opera companies throughout the country which help keep the art alive. Other speakers were Katherine Cornell; James A. Linen, publisher of *Time;* and George R. Sloan, chairman of the board of the Metropolitan Opera Association.

On the stage, the opera proceeded much as in the two previous performances, with only one minor change in cast. Alessio de Paolis sang the part of the Messenger in place of Paul Franke. Otherwise, familiar interpretations were given by Delia Rigal as Leonora, Fedora Barbieri as Azucena, Barbara Troxell as Inez, Kurt Baum as Manrica, Leonard Warren as the Count di Luna, Nicola Moscana as Ferrando, Thomas Hayward as Ruiz, and John Baker as a Gypsy. Alberto Erede again conducted.

—Q. E.

Fledermaus, Jan. 13

The public approached the season's fifth Fledermaus with unabated enthusiasm. The standing-room area was packed to the gunwales, and the audience was frequently vocal as well as manual in its expression of appreciation. Brian Sullivan, who was to have sung Eisenstein for the first time, was indisposed, and Set Svanholm replaced him. Both Mr. Svanholm and Ljuba Welitch, the Rosalinda, sang and spoke with improved English enunciation, and were less self-conscious about their comic devices than they had been at first. Under Tibor Kozma the music went smoothly, and the customary successes were won by Patrice Munsel, Risë Stevens, John Brownlee, Eugene Conley, Jack Gilford, Hugh Thompson, Paul Franke, and Nana Gollner.

—C. S.

Faust, Jan. 14

Richard Tucker entered the field of French opera for the first time when

(Continued on page 249)



Louis Melancon

Kurt Adler

ORCHESTRA CONCERTS

Barzin Introduces Symphony by Dai-Keong Lee

National Orchestral Association, Leon Barzin conductor. Maxim Schapiro, pianist. Carnegie Holl, Jan. 8:

Overture to Russlan and Ludmilla ..... Glinka
Second Piano Concerto .....Bartók
Ma Mere l'Oye .....Ravel
Symphony No. 1 .....Dai-Keong Lee
(First time in New York)

By performing two contemporary works, one still unfamiliar to local music lovers and the other entirely new to them, Mr. Barzin and his young players gave both themselves and their audience a bracing experience. Dai-Keong Lee is an American composer born in Hawaii, and is now 35 years old. His Symphony No. 1 was composed seven years ago and revised in 1946. It is made up of three movements, the first and third strenuously exuberant in rhythmic energy and dynamics, the middle one a more reflective Andante espressivo. The idiom of the work is diatonic but freely dissonant; its texture especially in the first movement, is highly contrapuntal. This first symphony by a composer who was still in his twenties when he wrote it has a likeable directness and enthusiasm. It is frankly noisy, aggressive, and experimental. What it lacks are individuality of style and distinction of material. The themes are usable but trite; the harmony is largely commonplace; and the work adheres fairly closely to familiar patterns of development. The symphony has very little to say, but it says it with a breeziness that is attractive in itself.

Mr. Schapiro gave the first West Coast performance of Béla Bartók's Second Piano Concerto with the San Francisco Symphony under Pierre Monteux — the American premiere was by Storm Bull and the Chicago Symphony under Frederick Stock, on March 2, 1939—and he knows every measure of the dissonant, closely-woven musical fabric perfectly. His performance was excitingly energetic and rhythmically dynamic, He could have varied his touch to advantage, and he could have found more mystery in the noble slow movement of the concerto, but the driving power of his playing in the opening and closing movements was astounding. The work deserves frequent hearing, for it is intellectually stimulating in every bar. The orchestra played the difficult score enthusiastically, if raggedly. It was rough and rather coarse in tone quality all evening, but Mr. Barzin probably did not have much time to file and polish what with two new works to prepare. His tempos in the Ravel suite were far too slow, and the woodwinds found some of the filigree passages hard going. All in all, however, this was a bracing evening.

—R. S.

Jennie Tourel Soloist With Little Orchestra Society

Little Orchestra Society. Thomas Scherman, conductor. Jennie Tourel, mezzo-soprano; Paige Brook, flutist. Town Hall, Jan. 8:

Dance Suite .....Couperin-Strauss
Poème de L'Amour et de la Mer ..... Chausson
Cinque Petites Symphonies....Milhaud
Concerto for Flute and Orchestra..Ibert

In this program Thomas Scherman continued his policy of giving hearings to unfamiliar works, and there was much pleasure to be derived from it even though exception could be taken both to the quality of some of the pieces included and to the generally logy and imprecise performances they were given.

The pièce de résistance of the evening was the two-song, half-hour-long Chausson effusion, which was sung here by another artist, earlier in the season, with piano accompaniment. In its orchestral dress it is considerably more rewarding, for its textures are often lovely and its instrumental-vocal tensions relieve the essential sameness of sound to some extent. Miss Tourel sang it excellently, with fine breadth of style and discerning nuances, but she was from time to time almost overcome by overloud playing in the orchestra.

The other work that called for a soloist, Ibert's Flute Concerto, is completely charming. Melodious, except for some jazzy moments, and expertly constructed throughout, it has the effervescent charm typical of the best French compositions of the 1930s without ever slipping into the glib banalities that in some works of that genre leave the listener with the uneasy feeling that he has been too easily charmed. Mr. Brook's performance was in the vein, and aside from some breathy tones met its demands capitally.

All five of the little Milhaud symphonies, which take only a little over 25 minutes to perform, are most engaging, and each contains the kernel of a musical idea that would bear much fuller development than the epigrammatic treatment it receives. The Couperin pieces that Strauss chose are graceful and direct, but his orchestration of them, rich and ornate, only dims their luster.

—J. H., Jr.

Susan Starr Soloist In Young People's Concert

Susan Starr, eight-year-old pianist from Philadelphia, made her New York debut as soloist with the New York Philharmonic-Symphony in the second of its Carnegie Hall series of young people's concerts, on the morning of Jan. 6. Miss Starr is the daughter of Isadore Schwartz, a violinist of the Philadelphia Orchestra, and she has already appeared with that organization in children's concerts in her home city and at the Worcester Festival. In this concert, conducted by Igor Buketoff, she played the third movement of Beethoven's First Piano Concerto. Excerpts from compositions by Smetana, Haydn, Johann Strauss, Sibelius, and Glière completed the program, which was devoted to the subject of Melody.

—N. P.

Israel Philharmonic Makes New York Debut

Israel Philharmonic. Serge Koussevitzky conducting. Carnegie Hall, Jan. 13:

Psalm, from Symphony No. 1 ..... Ben-Haim
Symphony No. 5 .....Prokofieff
Symphony No. 4 .....Tchaikovsky

An audience that packed Carnegie Hall and paid a top price of $12.00 a ticket rose spontaneously to greet Serge Koussevitzky as he entered to conduct the Israel Philharmonic in the first of its two public appearances in New York. The obvious friendliness that prompted this gesture increased as the concert continued, until at the end a noisy ten-minute ovation was extended the visitors from overseas and the distinguished conductor who had lent his time, prestige, and energy as their guest leader in Israel.

The fifteen-year-old ensemble had already made private appearances in Washington and New York and had played the first two concerts of its American tour in Newark and Philadelphia. The journey from Israel was probably the longest ever made by a large symphonic group, and, with the exception of the Habima Players, it was the first major cultural organization representing the young republic to perform here. For Mr. Koussevitzky the occasion was also unusual, since it was the first time in many years that he had conducted in New York an orchestra other than the Boston Symphony.

(Continued on page 246)

RECITALS

Mary Bothwell, Soprano Town Hall, Jan. 7, 3:00

Mary Bothwell devoted her annual Town Hall recital to lieder by Schubert (Gott im Frühling, Nachtstück, Erntelied, and Gretchen am Spinnrade), Brahms (Sehnsucht, Immer leiser wird mein Schlummer, Der Salamander, and Willst Du dass ich geh?), Wolf (Anakreons Grab, Wer sein holdes Lieb verloren, Mausfallensprüchlein, Der Genesene an die Hoffnung, and Erstes Liebeslied eines Mädchens), and Strauss (Heimkehr, Hat gesagt, bleibt nicht dabei, Ruhe meine Seele, and Ständchen).

An experienced and informed singer, Miss Bothwell had obviously worked hard and conscientiously to frame her interpretations along unexceptionably traditional lines, and she delivered them soundly. Her voice is naturally an ample one, and the last time this reviewer heard her, over two years ago, she had a tendency to use it too continuously on the forte level. In this recital there was a considerable advance in her artistry in this respect, for she employed intelligently a wide range of dynamics and essayed many different tonal colors. Her technique did not match her intentions, though, and a good many tones were spread and unsteady. This, together with a certain lack of interpretative spontaneity, gave her singing a monotony that may yet be overcome. Paul Meyer collaborated at the piano.

—J. H., Jr.

Anahid Ajemian, Violinist Carnegie Hall, Jan. 7, 5:30

Anahid Ajemian, a violinist of excellent attainments, both technical and musical, arranged her program with a nice sense of contrast, alternating new or unfamiliar music with standard works. The recital began with Leclair's Sonata, Le Tombeau, which Miss Ajemian performed with a feeling for style and detail that was to set the standard for the afternoon. Beethoven's Kreutzer Sonata followed, and again the violinist showed unusual understanding of the music's requirements. Neither work, however, aroused the artist to a completely spontaneous communication.

The second half of the program contained the first performance of Ben Weber's Sonata da Camera, Op. 30, and works by Pergolesi-Stravinsky, Szymanowski, and Ravel. Again Miss Ajemian performed with polish and intelligence. It came as rather a surprise that the violinist, who has long been associated with advanced music, did not show any exceptional responsiveness toward Mr. Weber's atonalistic work. But she handled its shifting moods with logic, and projected its forceful tensions and romantic implications clearly. David Garvey, who assisted at the piano, was more the excellent partner than the mere accompanist.

—A. B.

Frederick Marvin, Pianist Town Hall, Jan. 7

Frederick Marvin, in his second New York recital, reaffirmed the excellent impression he had made at his debut two seasons ago. The young California pianist negotiated Bach's Prelude and Fugue in A minor with remarkably clean articulation and energetic impulse. Mozart's Fantasy in C minor, K. 396, enjoyed a performance exquisite in detail and pathetic in sentiment. Beethoven's great Sonata in A flat, Op. 110, the pianist conceived in terms of lyricism and poetry, realizing in the slow portions no small measure of their unutterable loveliness, but at the same time seriously undermining the strength of the second movement and the fugal sections.

After intermission, Mr. Marvin addressed himself to the first performance of George Antheil's Fifth Piano Sonata, an exceedingly pianistic work which is either neo-Lisztian or a lame satire of nineteenth-century rhetoric —it was not possible to be sure which. Two things were certain, though: the pianist played it with enormous aplomb, and it would not have mattered if he had not played it at all. The program also included pieces by Schumann, Honegger, and Bartók.

—A. B.



Anahid Ajemian Carmen Berendsen

Carmen Berendsen, Violinist Times Hall, Jan. 7 (Debut)

One of the most striking debut recitalists of the season so far was that of the young Estonian violinist Carmen Berendsen. Miss Berendsen's program included Brahm's D minor Sonata, Franck's Sonata, and pieces by Handel, Bach and Ravel. Perhaps the most notable factor in this young artist's talent was her great emotional maturity. Her playing had a quality of integration that blended intensity and restraint on a very high level; this balance of inward expressivity with outward judgment was surprising in one so young.

Miss Berendsen's tone was unique, both in color and in volume. Often she obtained a dark, mellow, sombre tone more like the sound of a viola or a cello, though the clearly etched edges peculiar to violin tone were also present. These unusual colorings, and also the breathtaking sweep of controlled phrases, were employed for interpretative purposes in a most authoritative way. The effect was both florid and austere, and showed everywhere a real mastery.

Since Miss Berendsen's program included no pieces of the purely athletic or virtuosic kind, it was not possible completely to estimate her capacities in this more superficial direction. But the general depth and artistry of her playing was highly distinguished, and she was as beautiful to look at as to listen to as she delivered her moving intense musical message.

—P. G.-H.

New Friends of Music Town Hall, Jan. 7, 5:30

Three masterpieces, superbly played, provided almost an embarrassment of riches in this program. The Budapest String Quartet began the afternoon by playing Schubert's Death and the Maiden Quartet. It then turned to Haydn's Emperor Quartet, which like the Schubert devotes its second movement to a set of variations. To close the program Benar Heifetz, cellist, joined the ensemble in Schubert's Quintet in C major.

It would be hard to say that any one portion of the program was finer than the rest, since all three compositions and the efforts of the performers in recreating them maintained such

(Continued on page 237)



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XUM

NEW MUSIC REVIEWS

New Piano Compositions By American Composers

Although the piano has not been as much of a favorite with twentieth-century composers as with those of the nineteenth century, it has never been seriously neglected. New works by Robert Starer, David Diamond, Ellis B. Kohs, Lockrem Johnson, and Dane Rudhyar attest to the fact that American composers still find inspiration in that musical jack-of-all-trades.

Robert Starer's Seven Vignettes and his Prelude and Toccata are published by Leeds. The Seven Vignettes, of medium technical difficulty, are written for a young pianist with contemporary tastes in harmony and a keen sense of rhythm. They are entitled Fanfare, Song Without Words, Jig-Saw, The Interrupted Waltz, Chorale, The Camel and the Moon, and Toccata. The most ingenious of these witty little pieces is the third, Jig-Saw, which is a twelve-tone canon. In the space of sixteen measures, Starer introduces his theme in its original form, in retrograde, in inversion, and in retrograde inversion. He has marked the episodes so that aspiring infant Schönbergians can follow out the contrapuntal intricacies. The canon actually sounds well, too, which is more important than its jig-saw characteristics. The key signature of The Camel and the Moon will upset conventional readers, with no accidentals in the treble, and a D flat and an A sharp in the bass clef. Most of these Vignettes are sketches, but they offer a stimulating challenge to piano students who are willing to trade thirds and sixths for seconds and fourths. The Prelude reveals the influence of Shostakovich in its sombre, distorted harmony and figuration. The brilliant Toccata offers contrast to the tragic mood of the Prelude, although it seems more contrived. Starer has a language of his own, although he does not always write idiomatically for the piano.

David Diamond's The Tomb of Melville, also issued by Leeds, is a lyric work, in the gravely eloquent mood of Ravel's Pavane pour une Infante Défunte. Its heavily enriched harmonies are kept from sluggishness by rhythmic syncopation and changes of meter. It requires the most delicate control of sonorities and a poetic interpreter. He has prefaced it with the lines of Hart Crane: "High in the azure steeps, Monody shall not wake the mariner. This fabulous shadow only the sea keeps."

From Mercury Music Corporation come the pieces by Kohs, Johnson, and Rudhyar. Kohs's Piano Variations remind one of Hindemith in their clean, purposeful dissonance and plan of development. Even when he is using broken chords, he gives them a contrapuntal significance. Each episode is neatly worked out, and the variations are capped with a recapitulation of the sententious opening phrase of the work. If not a memorable composition, it has the merits of lucidity and assurance. Johnson's Chaconne depends heavily on the musical form for its interest, but it is treated with considerable harmonic ingenuity. Rudhyar's Prophetic Rite looks a little like Scriabin on paper and sounds like nothing in particular. Its wide-spread color chords, hectic rhythms, and turgid sonorities have a theatrical effect. The music falls apart, yet it has emotional vitality.

—R. S.

Paul Creston Writes Exercises for Piano

Virtuoso Technique for the Piano, a series of exercises prepared by Paul Creston, published by G. Schirmer, contains much valuable material. The composer recommends that the first eight exercises should be played as a daily routine, for he believes that they utilize practically all the important muscular movements of piano playing. Even if some pianists do not find this particular series suited to their needs, they are bound to find helpful suggestions in the wealth of material Mr. Creston has provided. The additional methods of practice indicated for these exercises are for the purpose of developing "vibrato technique, i.e., a group of notes played with one impulse." Mr. Creston refers users of Virtuoso Technique to Thomas Fielden's The Science of Pianoforte Playing for a full explanation of this phase of technique. In the nineteen pages of these exercises intelligent students will find enough to keep them busy for a long time, especially if they use them as supplementary material to the music they are studying, for the solution of specific problems. The exercises are particularly helpful for stretching, even hand position, and finger strength.

—R. S.

Two Schuman Works In Study Score Form

William Schuman's Prayer in Time of War and his Symphony No. 4, in three movements, have been added to G. Schirmer's Edition of Study Scores, as No. 50 and No. 54. The Prayer in Time of War, originally entitled Prayer—1943, had its first performance in that year, by the Pittsburgh Symphony under Fritz Reiner. It is a relatively brief work, lasting fifteen minutes, that fulfils its function as a dignified ceremonial piece without reaching any great heights or depths of expression. The Prayer opens in a stately 4/4 rhythm, with a solemn theme in the solo horn, set against dissonant harmony in the strings. The tempo quickens, as episodes of brilliant sonority and martial clangor evoke the vision of world conflict. The music works up to a frenetic climax and then subsides into a tragic epilogue, in which the mood of the opening is re-established. The workmanship of this score is admirable, even if it does not rise above the level of an occasional piece in inspiration.

Far superior in quality, musical importance, and intellectual challenge is Schuman's Symphony No. 4. First performed in 1942, it has been unaccountably neglected by conductors since then, for it is one of the best of contemporary American symphonies, and it marks the full maturing of Schuman's powers. In his Symphony No. 3, Schuman had displayed a superb contrapuntal technique, in terms of the syncopated rhythms and dynamics of modern civilization. The work had an intoxicating drive and emotional abandon, for all its steely strength and intellectual complexity. His Symphony No. 4 is more contained, more disciplined, more economical in style, yet equally strong in texture and convincing in development.

The first movement begins characteristically with an ostinato figure played by the double basses, against which a theme, introduced by the solo English horn, exfoliates into a fascinating contrapuntal design. The syncopations and melodic subdivisions add sonorous richness to the strict writing. For all its accelerations of pace and piling of climaxes, the movement never loses its linear quality. The second movement, in contrast, is pure poetry, a nocturne, with one brief outburst of retrospective passion. Its polytonality enhances its darkness of mood and sombre intensity. In the finale we find Schuman again delighting in the devices of classical counterpoint, in the new context of contemporary rhythm and dynamics. From the simplest materials he extracts the maximum possibilities, for he is a composer solidly in the classical tradition for all his startling dissonance and unorthodoxies of style. The Symphony No. 4 is music to be studied with profit, quite apart from its audience appeal.

—R. S.

Verdi String Quartet Edited by Carl Herrmann

Verdi's String Quartet in E minor is still regrettably unfamiliar to most music lovers. It has been issued by C. F. Peters in an edition by Carl Herrmann. Let us hope that this new edition will inspire string quartets to play this sprightly and original chamber work more often. Verdi's greatness as a musician per se has been obscured by his own modesty and detestation of all artistic pretentiousness. But this quartet, which makes no attempt to vie with Beethoven or Mozart, reveals him as a delightfully imaginative and experimental craftsman.

—R. S.



Frances Magnes prepares far in advance for the New York premiere of Ernst von Dohnányi's new Violin Concerto by discussing its interpretation with the composer. She will play the work next season with the New York Philharmonic-Symphony Society under the direction of Dimitri Mitropoulos

Chamber Music Works For Strings and Winds

Alan Rawsthorne has composed a Quartet for Clarinet, Violin, Viola, and Cello, issued by Oxford University Press, that will be welcomed by clarinetists surfeited with Brahms's Quintet and other staples of the classical repertoire. From Leeds Music Corporation comes Mitya Stillman's String Quartet No. 7 (Kirghizian), which won the NBC Music Guild Award. It was first performed by the NBC String Quartet on Jan. 1, 1937, shortly after the composer's death. G. Schirmer has published two works for the Society for the Publication of American Music, Ross Lee Finney's String Quartet No. 4, and Robert Palmer's Piano Quartet.

—R. S.

Instrumental Ensemble

HENNEMAN, HARRY O.: Heinie's Happy Five in Germany, popular waltzes, folk songs, and other pieces, for two B flat clarinets, B flat trumpet, trombone, and bass (tuba). (Carl Fischer).

McKAY, GEORGE F.: Two Pieces for Brass Quartet in American Folk

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Orchestra Works

Mennin, Peter: Symphony No. 5 (Boston Symphony, Jan. 17)

Chamber-Orchestra Works

Barber, Samuel: Knoxville: Summer of 1915 (NAACC Concert, Jan. 21)
Barclay, Robert: Nocturne and Scherzo (NAACC Concert, Jan. 21)
Etler, Alvin: Concerto for Winds and Strings (NAACC Concert, Jan. 21)
Lessard, John: Concerto for Winds (Little Orchestra Society, Jan. 29)
Lockwood, Normand: The Twenty-third Psalm (NAACC Concert, Jan. 21)
Uhl, Alfred: Introduction and Variations on a 16th Century Theme for Strings (Little Orchestra Society, Jan. 29)

Concertos

Rakoff, Nikolai: Violin Concerto (Michael Rosenker, Jan. 10)

Chamber Music

Dahl, Ingolf: Allegro and Arioso (New Art Wind Quintet, Feb. 6)
Feldman, Morton: Projection 2 (Merce Cunningham, Jan. 21)
Françaix, Jean: Quintette à Vent (New Art Wind Quintet, Feb. 6)
Goeb, Roger: Septet for Brass Instruments (League of Composers, Jan. 21)
Haussermann, John: Piano Quintet, Op. 11; Suite Rustique, Op. 13; String Quartet, Op. 14; Improvisata for Theremin and String Quartet, Op. 39; Divertissements for String Quartet, Op. 21 (John Haussermann Concert, Feb. 4)
Legawiec, Walter: Zorza; First String Quartet (Walter Legawiec, Jan. 28)
Martinu, Bohuslav: Duo No. 2 for Violin and Viola (Musicians Guild, Feb. 5)
Rainier, Priaulx: String Quartet (1944) (League of Composers, Jan. 21)
Richter, Marga: String Quartet No. 1 (Composers' Forum, Feb. 3)
Sokoloff, Noel: String Quartet (Composers' Forum, Feb. 3)
Wolff, Christian: Trio (Merce Cunningham, Jan. 21)

Songs

Carrique, Ana: Coplas puntanas (Noemi Souza, Jan. 18)
Copland, Aaron: Old American Songs (William Warfield, Jan. 28)
Duke, John: Just—Spring (Eleanor Stokes, Jan. 25)
Goldman, Richard F.: Two Poems of William Blake (League of Composers, Jan. 15)
Ibert, Jacques: Deux Stèles Orientées (League of Composers, Jan. 15)
Legawiec, Walter: Three Songs (Walter Legawiec Concert, Jan. 28)
Lowens, Irving: Seed (Doris Davis, Jan. 21)
Milhaud, Darius: Chants de Misere (League of Composers, Jan. 15)
Nordoff, Paul: Six Songs to Poems of E. E. Cummings (League of Composers, Jan. 21)
Poulenc, Francis: Trois Chansons de F. Garcia Lorca (League of Composers, Jan. 15)
Richter, Marga: Transmutation (Seven Songs); Three Songs (Composers' Forum, Feb. 3)
Sokoloff, Noel: Three Psalms (Composers' Forum, Feb. 3)
Swanson, Howard: Cahoots (William Warfield, Jan. 28)

Choral Works

Carter, Elliott: Musicians Wrestle Everywhere (League of Composers, Jan. 15)
Cowell, Henry: The Morning Cometh (League of Composers, Jan. 15)
Dallapiccola, Luigi: Songs in Captivity, for mixed chorus, two pianos, two harps, and percussion (ISCM Concert, Jan. 25)
Foss, Lukas: Behold! I Build an House (League of Composers, Jan. 15)
Guarnieri, Camargo: Vamos Aloanda; Egbegi (League of Composers, Jan. 15)
Ives, Charles: Psalm XXIV (League of Composers, Jan. 15)
Milhaud, Darius: Naissance de Vénus (League of Composers, Jan. 15)
Thomson, Virgil: Agnus Dei (League of Composers, Jan. 15)

Violin Works

Bennett, Robert Russell: Theme and Variations (Aaron Rosand, Feb. 9)
Legawiec, Walter: From Carmel; Sonata No. 1; Improvisation and Fugue (Walter Legawiec, Jan. 28)
Luening, Otto: Andante and Variations (Maurice Wilk, Feb. 6)
Walton, William: Sonata (Yehudi Menuhin, Jan. 8)

Cello Works

Copland, Aaron: Waltz and Celebration from Billy the Kid (Gregor Piatigorsky, Feb. 7)
Kupferman, Meyer: Four Pieces for Cello and Piano (Leopold Teraspulsky, Jan. 12)

Piano Works

Berger, Arthur: Four Two-Part Inventions (Stanley Lock, Feb. 6)
De Manziarly, Marcelle: Six Etudes (Stanley Lock, Feb. 6)
de Menasce, Jacques: Romantic Suite (Stanley Lock, Feb. 6)
Freed, Isadore: Sonata No. 2 (Leonard Seeber, Jan. 20)
Halffter, Ernesto: Sonata in D major (Nikita Magaloff, Jan. 28)
Hudson, Will: Piano Sonata (League of Composers, Jan. 21)
Legawiec, Walter: Four Mazurkas (Walter Legawiec, Jan. 28)
Milhaud, Darius: Piano Sonata No. 2 (League of Composers, Jan. 21)
Mills, Charles: Sonatina No. 1 in E major (Robert Goldsand, Jan. 15)
Thomson, Virgil: Sonata No. 2 (Stanley Lock, Feb. 6)

Two-Piano Works

Strauss-Luboshutz: The Bat (Fantasy on Die Fledermaus) (Luboshutz and Nemenoff, Jan. 21)

NEW MUSIC

Style. (Presser).

TEMPLE, NAT, and SHAW, ROLAND: Perplexity, from Vanity Fair Suite, for woodwind ensemble. (Mills).

THOMSON, VIRGIL: Barcarolle, A Portrait of Georges Hugnet, for flute, oboe, English horn, B flat clarinet, bass clarinet, and bassoon. (Mercury).

WALKER, RICHARD: Badinerie, for brass quartet. (Associated).

For Orchestra

BACH, J. S.: A Bach Suite for Strings, arranged by Reginald Jacques, from the Sinfonie of the Partita No. 2 for harpsichord; Organ Fugue in C minor; two chorale-preludes; an excerpt from the Church Cantata No. 106; and the Organ Fugue in G major (Jig Fugue). (Oxford).

BACH, J. S.: In Our Hour of Deepest Need, chorale-prelude transcribed for horns, trumpet, violas, cellos, and basses by John Barbirolli. (Oxford).

DU PAGE, RICHARD: Missouri Suite for String Orchestra. (Coleman-Ross).

GAL, HANS: Lilliburlero, Op. 48, Improvisations on a Martial Melody. (Novello; H. W. Gray).

HANDEL, G. F.: Prelude and Fugue in D minor, freely transcribed by Hans Kindler. (Mills).

ISAAC, MERLE J., arranger: The Jolly Dutchman, solo for string bass or basson or for the entire bass section with string orchestra, adapted from folk tunes. (Carl Fischer).

LARA, AGUSTIN: Granada, arranged by Henry Sopkin and Russel Goudey. (Peer International).

MCKAY, GEORGE F.: Homage to Stephen Foster (Three Scenes for Orchestra). (J. Fischer).

RAWICZ, MARYAN: Spinning-Wheel, piano solo with orchestra. (Mills).

RICHARDSON, CLIVE, transcriber: A-Hunting We Will Go. (Mills).

TOCH, ERNST: Pinocchio, A Merry Overture (miniature score). (Associated).

Slovak Folk Songs Arranged by Deutsch

A Treasury of Slovak Folk Songs, compiled and arranged by Leonhard Deutsch, and published under the sponsorship and general editorship of the Rev. John J. Lach, is a volume of great educational value as well as keen musical interest. It is issued by Crown Publishers. In his introductory note, Mr. Deutsch outlines his method of arranging the songs: "Many Slovak songs, although they follow a definite harmonic trend, are originally sung without any accompaniment. I have added the harmonies, but only those which, as I feel, are inherent in the melodies. I also have limited the piano arrangements to simple rhythms and I have avoided melodramatic effects, namely musical illustrations of the words. I wanted the melodies to speak for themselves." This is by far the best procedure for any arranger to follow unless he is a Bartók, a Kodály, or a Janacek. Mr. Deutsch has shown exemplary tact in treating these songs.

The volume contains an interesting note on Slovakia, Land of Song, by Adam P. Lesinsky, who tells of the troubled history of the Slovaks and their struggles to keep their culture alive. Msgr. M. K. Mlynarovich has provided an introduction to the volume, in Slovak. Francis Hrusovsky has written interesting explanatory notes and has edited the Slovak lyrics; and Willard R. Trask has performed the difficult task of finding singable

(*Continued on page 234*)



Ben Greenhaus

Gerald and Wilfred Beal go over the score of Bohuslav Martinu's Concerto for Two Violins with the composer before giving its premiere, with the Dallas Symphony under Walter Hendl

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NEW MUSIC

(*Continued from page 233*)

English verses. Mr. Trask remarks in a note on a dancing song: "The rhythms, to which the Slovak words trip like dancing feet, are almost impossible to find in English words, to say nothing of English words that rhyme. At least, the meaning of the original has been strictly adhered to." The copious illustrations of the volume are by Joseph Cincik.

—R. S.

New Orchestral Works By Jerzy Fitelberg

Jerzy Fitelberg, one of the many gifted composers living in New York, has never indulged in the use of radical materials. Through the years he has developed a technique based on free dissonance, used always in relationship to a given tonality. His Symphony No. 1, composed in 1946 and now published in study score by Marks in a facsimile of the composer's manuscript, is typical of Fitelberg's technical domination of his materials and straightforwardness of thematic and rhythmical ideas.

The form of the work is concise; it is in three movements, which do not develop themselves in the traditional patterns. The main element of the first movement is an energetic theme, gay in character, which is developed in various forms of rhythm, with ostinato figures and continuous changes in instrumental combinations. The secondary elements all derive from this first theme.

The principal idea of the second movement is a lyrical and expressive theme, first stated by the oboe, accompanied by contrapuntal figures by the strings. The third movement is the most fully developed. After a very short introduction, it introduces a march-like theme, which is extensively developed in all possible contrapuntal combinations. This movement illustrates Fitelberg's ability to create a continuous motion that bears a similarity to the styles of Bach and Stravinsky. Indeed, the influence of Stravinsky seems very strong in the last movement. Throughout the symphony the composer shows a complete assimilation of contemporary materials, especially those of Stravinsky and Hindemith and occasionally those of Bartók. The orchestration is always clear and transparent, and the composer hardly ever uses it in a coloristic way. His gifts run more to rhythmic ideas and able developments than to lyrical expression.

Fitelberg's Nocturne for Orchestra, written in 1944, has been published in miniature score by Associated. It consists of a theme and four variations. The theme presents a long melody, contemplative in mood, with a simple but unconventional harmonic accompaniment. The first variation uses the same melodic material against a constant rhythmical background, and is not unlike Stravinsky's variation formula. In the second variation the theme is developed in a more contrapuntal manner, with metrical changes. The third variation is a march, extensively developed, with fragments of the theme appearing only occasionally. The fourth variation, an adagio, brings back the mood of the beginning. Although the composer generally does not seek to use coloristic orchestration, impressionistic devices appear in a few places, especially in the second variation.

—A. S.

For Violin

MARTINU, BOHUSLAV: Five Madrigal Stanzas, for violin and piano. (Associated). Bohuslav Martinu has developed a highly personal style, a neo-classical way of developing materials taken in large part from folk elements or Czechoslovakian music. Five Madrigal Stanzas are thoroughgoing examples of this style. The first piece is primarily melodic in character; the second is more concerned with rhythm; the third is a sort of slow chorale; the fourth and fifth are again mainly rhythmical. Martinu's language is mostly diatonic and consonant, and is identifiable by its almost constant modulations. Presenting no major technical difficulties for the instrument, the work should be a welcome addition to the violin repertory.

—A. S.

Violin Pieces Listed

BERKLEY, HAROLD: Ten Sketches for Violin and Piano in the first position. Book I: Prelude, Gavotte, Romance, Waltz, and Barn Dance. Book II: Minuet, Berceuse, Tango, Serenade, and Plantation Dance. (Carl Fischer).

CHOPIN, FREDERIC: Etudes, Op. 10, Nos. 2 and 6, and Op. 27, No. 3 (Posth.), transcribed for violin and piano by Tossy Spivakovsky. (G. Schirmer).

COLLINS, ANTHONY: Raisins and Almonds, Hebrew Lullaby. (Carl Fischer).

FERNANDEZ, OSCAR L.: Romance. (Peer International).



George Antheil and Frederick Marvin go over the score of Antheil's Fifth Piano Sonata, written for Mr. Marvin, who introduced the work in his second New York recital, in Town Hall on Sunday, Jan. 7

FUCHS, LILLIAN: Two Dances in Olden Style: Pavane and Passepied, intermediate grade. (Leeds).

HANDEL, G. F.: Chaconne in G major, transcribed for violin alone by John Ingram-Brookes. (Schmidt).

HOPKINS, ANTONY: Partita in G minor for violin alone. (Chester).

KHACHATURIAN, ARAM: Nocturne, from Masquerade. (Leeds).

KROLL, WILLIAM: Caprice for Violin and Piano. (G. Schirmer).

LECLAIR, JEAN MARIE: Sonata in B minor, adapted by Angel Reyes. (Carl Fischer).

LEWIS, EDWARD: Song for Muted Violin; Vocalise. (Mercury).

MACDOWELL, EDWARD: To a Wild Rose, By Smouldering Embers, Badinage, From Puritan Days, and To An Old White Pine, arranged for violin and piano. (Schmidt).

MOFFAT, ALFRED: From Olden Days, suite of transcriptions. (Schmidt).

MOZART, W. A.: Violin Concerto, G major, K. 216, edited by J. Micka. (Prague: Orbis).

MURRAY-JACOBY, H.: Dream of Quito. (Presser).

ORGAD, BEN-ZION: Ballade, for violin alone. (Mercury).

PAGANINI, NICOLO: 24 Caprices, edited by J. Feld. (Prague: Orbis).

RIMSKY-KORSAKOFF, N.: Dance of the Gold and Silver Fishes, from Sadko, arranged as an étude by Leonid Bolotine. (Leeds).

ROSSINI, G.: Rosina (Una voce poco fà), from The Barber of Seville, transcribed by Mario Castelnuovo-Tedesco for violin and piano. (Carl Fischer).

For Viola

BLISS, ARTHUR: Intermezzo, transcribed for viola and piano by Watson Forbes. (Oxford).

FUCHS, LILLIAN: Twelve Caprices for Viola Solo. (G. Schirmer).

HANDEL, G. F.: Concerto for Viola and Strings, arranged from works of Handel by John Barbirolli. (Oxford).

READ, GARDNER: Fantasy for Viola and Orchestra, Op. 38, arranged for viola and piano. (Associated).

RICHARDSON, ALAN: Autumn Sketches, for viola and piano. (Oxford).

SERLY, TIBOR: Rhapsody (on folk songs harmonized by Béla Bartók), for viola and orchestra, arranged for viola and piano. (Southern).

For Cello

FULEIHAN, ANIS: Three Pieces, for cello and piano: Prologue, Interlude, and Epilogue. (Southern).

LOPATNIKOFF, NIKOLAI: Arabesque, for cello or bassoon and piano. (Leeds).

RAVEL, MAURICE: La Vallée des Cloches, transcribed for cello and piano by Mario Castelnuovo-Tedesco. (Carl Fischer).

TEMPLETON, ALEC: Elegie, for cello and piano; also arranged for B flat tenor saxophone, B flat clarinet, baritone, and bassoon. (Leeds).

For Harp

GRANDJANY, MARCEL: Children's Hour, Suite. (G. Schirmer).

LAWRENCE, LUCILE, arranger: Two Christmas Carols, The First Noël, and It Came Upon the Midnight Clear, for one harp or several harps in unison. (G. Schirmer).

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BOOKS

Musical Comedy in America And How It Came About

MUSICAL COMEDY IN AMERICA. By Cecil Smith. New York: Theatre Arts Books. 1950.

With exceptional ardor and industry Cecil Smith, in Musical Comedy in America, submits lavish evidence that the modern song-and-dance carnivals stem from The Black Crook, a curious amalgam of melodrama and ballet, which erupted at Niblo's Garden, at Broadway and Prince Street in New York, and created such a sensation that it prospered through 474 consecutive performances, a figure which still excites the envy of Broadway producers and their myrmidons. The Black Crook was a revolutionary spectacle on many counts. It introduced the feminine leg, heretofore a phantom organ available to feverish rakes only in Bowery deadfalls, to the haute monde in provocative profusion. It stressed décor and mechanical miracles and illusions. It was responsible for the coinage of "bald-headed row." All in all it was the most daring and extravagant shindig yet to fascinate the escapists.

The Black Crook, as Mr. Smith establishes with a wealth of documentation, was a distillation of the minstrel shows, opera bouffes, foreign ballets, pantomimes, extravaganzas, and variety shows that had made up the amusement fare of New Yorkers in the two preceding decades. With its success it contributed a certain respectability to entertainment forms, prior to that time regarded by the anointed as diversions of the criminal classes.

His premise established, Mr. Smith traces the development of the musical comedy and its numerous variations down to and through such modern bonanzas as Oklahoma, South Pacific, and Pal Joey, and in doing so makes a valuable contribution to theatrical history in America.

Aside from its merit as a chronological textbook, Musical Comedy in America teems with fetching oddments about the fey and slightly demented people who consecrate themselves to this risky business. Here we learn that Thomas A. Edison got a program credit on the production of the Kiralfys' Excelsior: "Novel electric effects by the Edison Electric Light Company, under the personal direction of Mr. Edison." This was in the mid-eighties shortly after this Hungarian trio had created a great stir with their Around the World In Eighty Days, stimulating the Jules Verne classic with a prodigal demonstration of new scenic and technical demonstrations.

Wisely and accurately, Mr. Smith points out the impact made on our musical theatre by the first Gilbert and Sullivan work to be shown here, H.M.S. Pinafore, in 1878-79, in our subsequent preoccupation with comic opera and the lush physical revelations of Lillian Russell, stage queen of her generation. Miss Russell was a staggering beauty, hints Mr. Smith, and her lyric soprano had its points, but she was no great shakes as an actress. He indicates, too, how English burlesque, forerunner of the modern revue, has been corrupted by later-day larcenists.

Successively he sketches the legendary rise and reign of George Edwardes' London Gaiety Girls, the Floradora Girls, the Ziegfeld Girls. From him we learn that New York saw its first revue, The Passing Show, at the Casino in 1894. Mr. Smith is authoritative too when he devotes himself to the careers of Weber and Fields, George Cohan, Victor Herbert, Florenz Ziegfeld, Jerome Kern, Sigmund Romberg, and a host of others who have inspired adagio dancers, divas, ingénues, tap dancers, comedians and comediennes to conduct well above and beyond the call of duty.

Either as a reference work, a theatrical almanac, or a faithful report on the origin and development of our musical theatre, Mr. Smith's Musical Comedy in America is an invaluable book, charged with information about a phase of stage entertainment in which its American practitioners excel. The book is minutely indexed and has a wealth of photographs of the stars of today and yesterday and yester century.

—RICHARD MANEY

Richard A. Maney has for many years been one of the foremost press agents in the legitimate theatre, and he has been a frequent contributor of book reviews and articles on theatrical history to leading newspapers and periodicals.

The History of Grass-Roots Ragtime

THEY ALL PLAYED RAGTIME. By Rudi Blesh and Harriet Janis. New York: Alfred A. Knopf. 1950.

This first book on the nineteenth-century origins and early twentieth-century development of ragtime seeks to call to notice the spontaneous and widespread composition of popular syncopated music by composers whose names, the authors feel, are unjustly forgotten. In the saloons and bordellos of Sedalia, Mo., St. Louis, and Chicago around the turn of the century a school of ragtime piano-playing flourished that predated Tin Pan Alley's appropriation of syncopation and that was more spontaneous and less purely commercially conceived. Through exhaustive research and interviews the authors have pieced together the biographies of Scott Joplin, John Scott, and the other composers who plied their art in the back rooms, and have compiled exhaustive lists of published compositions, recordings, and player-piano rolls. As case material on the period the book is fascinating. From the musical viewpoint, however, it is unsatisfying, for the music is praised rather than characterized; and it is usually impossible to glean any technical information from the authors' discussions, or even to guess what the differences in style may have been between one composer and another.

—C. S.

An Excellent Manual On Orchestral Conducting

HANDBOOK OF CONDUCTING. By Karl D. Van Hoesen. Eastman School of Music Series. Revised Edition. New York: Appleton-Century-Crofts Inc. 1950.

This manual is, as Howard Hanson, director of the Eastman School of Music, points out in his foreword, a practical work devoted to technical problems encountered by all students and teachers. It should prove useful to schools as well as individuals; and even amateurs who wish to understand the art of conducting more thoroughly can learn much merely from reading it. There are fifteen photographs of Mr. Van Hoesen, illustrating correct and incorrect examples of baton technique. No less than ninety-seven musical quotations have been included, with comments as to how they should be conducted. Having played in a school orchestra under Mr. Van Hoesen many years ago, this writer can testify that he is an excellent conductor, equipped by vast experience to write a textbook on the subject.

—R. S.

Books in Brief

MASTERS OF THE KEYBOARD. By Donald Brook. London: Rockliff; New York: Macmillan. 1950. Biographical anecdotes and gossip about 22 keyboard musicians, past and present, in a fourth printing. Sample paragraph, from the chapter on Harriet Cohen: "Just before the Second World War, Dr. R. Vaughan Williams and Sir Arnold Bax presented her with a gold chain bearing leaf-shaped pendants, one for each of her more important achievements in the musical world. Another gift which she values very highly is the exquisite diamond brooch given to her by the Queen of Spain about ten years ago . . . She is very fond of dancing, by the way, and while we are on the subject of recreations, I might add that she is an ardent collector of snuff boxes."

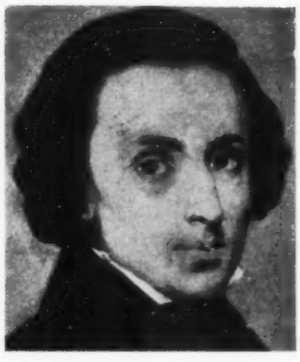
—C. S.

THE COMPLETE ORGANIST. By Harvey Grace. New York: British Book Centre. 1950. The fourth impression of a textbook for British parish organists, originally published in 1920.



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RECORDS

The Daughter of the Regiment Issued in an Italian Recording

Donizetti's La Figlia del Reggimento (or, as it was called at its world premiere in Paris in 1840, La Fille du Régiment) has been absent from the American operatic stage since Lily Pons last sang the title role at the Metropolitan in 1942. Portions of it have been preserved in an album of four arias recorded by Miss Pons and issued by Columbia and on a single John McCormack record in the RCA Victor Heritage Series. Now the whole opera, except for a few short and beneficial cuts in recitatives and choruses, has been recorded in Italy (with the Italian version of the text, of course) and released here by Cetra-Soria on two LP discs. With its alternation of spirited military numbers and pathetically despairing cavatinas, the score stands comparison with those of such better-known Donizetti comedies as L'Elisir d'Amore and Don Pasquale.

While the singing in this set does not quite match the supreme accomplishments of the participants in the recent Cetra-Soria recording of Rossini's La Cenerentola, it is nevertheless very fine indeed, and displays a technical fluency, tastefulness, and stylistic felicity to which we are no longer accustomed in American performances of pre-Verdi Italian operas. At her best—which is most of the time—Lina Pagliughi sings the ornamental passages with gleam and glitter, and her phrasing in the sentimental moments is gracious and affecting. Cesare Valletti, introduced to American record-buyers in the Cenerentola album, again seems to be the most distinguished Italian lyric tenor since Tito Schipa (although it is impossible to gauge the size of his voice, which may possibly be very small). He can negotiate florid measures and inflect cantabile lines with a skill and poignant expression that set him apart from and above all his colleagues in the field. As the fatherly Sergeant Sulpizio, Sesto Bruscantini offers the suavest and vocally the most disciplined performance he has yet given on records. Rina Corsi is hearty and amusing in the ungrateful but necessary part of the countess who seeks to thwart the regimental heroine's romance with Tonio. Eraldo Corsi sings the small bass part of the servant Ortensio. Once again Mario Rossi conducts the orchestra and chorus of Radio Italiana with rare musical and theatrical acumen, although this time the work of the chorus is prevailingly sloppy. A new English translation of the libretto by Robert Bagar accompanies the recording.

—C. S.

Full-Length Recording Of The Flying Dutchman

The most striking features of the full-length recording of Wagner's Die Fliegende Holländer, made by the Bavarian State Opera and released in this country by Mercury, are the magnificent singing of Hans Hotter in the title role and the skillfully coordinated and expertly paced conducting of Clemens Krauss. If the recorded sound is here and there a bit fuzzy, the distortion is not sufficient to conceal Mr. Krauss's uncommonly successful realization of the requisite instrumental textures and his ability to keep orchestra and voices in happy balance. Mr. Hotter's voice is in considerably better estate in this recording than it has been since his arrival at the Metropolitan. Of the other members of the cast the most successful, on the whole, is the Erik, Karl Ostertag, who sings with considerable vigor and, in the set pieces, with more than a suggestion of cantilena. Viorica Ursuleac, as Senta, gets off to a poor start, and her voice often wavers. She is, however, an experienced and knowing musician and actress, and her voice always seems to slide into focus for the high Bs. Georg Hann, as Daland, is somewhat dry and generally undistinguished. The minor participants are Franz Karwein, as the Steersman, and Luise Willer, as Mary. The chorus is lively, but some of its diffused tone-production serves largely to remind us of the excellence of Kurt Adler's chorus at the Metropolitan.

—C. S.

Orchestral Music

BOYCE: Symphonies Nos. 1 to 8. Zimbler Sinfonietta. (Decca). To Josef Zimbler and his fine Sinfonietta (composed entirely of Boston Symphony players, except for the timpanist) and to Decca we owe a debt of gratitude for this complete account of the little-known series of symphonies by the English composer William Boyce (1710-1779). One of the most gifted musicians in the England of his time, Boyce won more of a reputation for his sturdy cathedral music—which has been kept in currency to some extent in English churches ever since his time—than for his instrumental works. Since the publication in 1929 of a modern edition of the eight symphonies, however, this side of Boyce's talent has slowly attracted increasing attention; the symphonies are occasionally performed in England, and William Walton confessed that they had strongly influenced him when he wrote the overture Portsmouth Point. Boyce's orchestral music strongly resembles that of Handel, who was the dominant figure in British music in the first half of the eighteenth century and beyond. In the later symphonies among the eight, however, some elements of Haydn's symphonic writing are prefigured. All eight of the symphonies are completely enjoyable, and they are splendidly played and recorded.

—C. S.

HANDEL. The Celebrated Water Musick Compleat. National Gallery Orchestra, Richard Bales, conductor. (WCFM Recording Corp.). Of the twenty movements written by Handel in about 1717 for a boating party of George I on the Thames, only the six transcribed for modern orchestra by Sir Hamilton Harty have achieved wide currency. In adapting the present complete version of the music from the edition published by John Walsh in 1743, many problems had to be solved on grounds of expediency or taste. The instrumentation employed by Handel for outdoor performance differed greatly from the constitution of the modern orchestra, particularly in the heavy preponderance of woodwinds; and moreover no published version of the original instrumentation exists. The 1743 edition is an arrangement for indoor performance, with two newly written harpsichord parts. Feeling that these are not essential, Mr. Bales has eliminated them, and has arranged the disposition of the instrumental parts in a manner suited to a modern chamber orchestra. The result is highly satisfying and, for this reviewer at least, beyond musicological cavil. With Mason Jones borrowed from the Philadelphia Orchestra as first horn, the orchestra plays admirably, and Mr. Bales interprets the music with intelligence, taste, and feeling.

—C. S.

MILHAUD: Opus Americanum No. 2 (Moses). Orchestre National, Darius Milhaud conducting. (Capitol). This relatively little-known work, written in 1940, is called Opus Americanum No. 2 because it was the second large work composed by Milhaud in the United States. The score was commissioned by Ballet Theatre, but no choreography was ever supplied for it, although a scenario based on the life of Moses was prepared. It is a pity that Ballet Theatre failed to carry out its intention, for this is one of Milhaud's really valuable theatre scores, strong in musical ideas, intense in emotional content, and full of irresistible energy. Perhaps the relative brevity and disjointedness of the nine episodes has kept the work from receiving many concert performances, but it deserves to be widely heard. The recording, made in Paris, is not bright in sound, but the orchestra has the right feeling for texture and rhythm.

—C. S.

SAINT-SAËNS: Carnival of the Animals. Noel Coward, narrator; Leonid Hambro and Jascha Zayde, pianists; André Kostelanetz and his orchestra. RAVEL: Mother Goose Suite. André Kostelanetz and his orchestra. (Columbia). Ogden Nash has written some of his typically amusing verses to enhance what is probably Saint-Saëns' most congenial composition. Mr. Coward delivers the lines with clarity and a fine urbanity; the two pianists are extraordinarily good; and Mr. Kostelanetz' reading of the score is first-rate. The work and performance, beautifully recorded, should please both adults and children. On the other side of this twelve-inch LP record is Mr. Kostelanètz' satisfactory version of Ravel's delicately lovely score.

—R. E.

Concertos

ELGAR: Violin Concerto, B minor, Op. 61. Jascha Heifetz, violinist. London Symphony, Sir Malcolm Sargent, conductor. (RCA Victor). It takes perseverance to remain attentive while this stately work rounds out its Macaulayan periods. But for those who are able to listen to it, the reward is not inconsiderable, for Elgar's long-lined writing for the solo instrument gives Mr. Heifetz a vehicle for some of his richest, yet most exquisitely shaded, playing.

—C. S.

HONEGGER: Concertino for Piano and Orchestra. Oscar Levant, pianist; Columbia Symphony, Fritz Reiner conducting. DEBUSSY: Prélude à L'Après-midi d'un Faune. DUKAS: L'Apprenti Sorcier. Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia). Although the offhand music of Honegger's 27-year-old Concertino has a period flavor nowadays, it retains a good deal of casual charm. Mr. Levant is the right man to play it, for he presents it in insouciant fashion. The orchestral accompaniment, however, is frequently muddy. The Debussy and Dukas items are standard Philadelphia Orchestra performances, charming in sound and discriminating in execution.

—C. S.

MUSICAL COMEDY
IN AMERICA

by CECIL SMITH
Editor of MUSICAL AMERICA

Reviewed by
OSCAR HAMMERSTEIN 2d
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Book Review
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RECITALS

(Continued from page 230)

a consistently high level. The Budapest Quartet was in its best form, playing with a silken tone—with occasional exceptions from Boris Kroyt's viola—and unfailing expressivity. With the advent of Mr. Heifetz there was no change in the ensemble's homogeneous tone and style, only the expected increase in sonority and color. Through the last measure of the Schubert quintet the devotion of the players to their task never flagged, which is more than can be said of the audience's powers of absorption, for a large segment left the auditorium when the concert ran beyond two hours.

—R. E.

AGMA Benefit Concert
Metropolitan Opera House, Jan. 7

The third annual benefit for the welfare and maintenance fund of the American Guild of Musical Artists was given in the Metropolitan Opera House on Sunday night, Jan 7—an off-night for the opera company.

Heading the long list of participants, Patrice Munsel sang an aria from Fledermaus; Todd Duncan sang an excerpt from Lost in the Stars; Gyorgy Sandor played Liszt's Funerailles and a Chopin waltz; Fedora Barbieri sang an aria from Samson et Dalila; Robert Merrill sang an aria from Il Barbiere di Siviglia; Eugene Conley sang an aria from Bellini's I Puritani; Elisabeth Schumann, with Fritz Reiner at the piano, sang lieder; Elena Nikolaidi sang O don fatale, from Don Carlo; Lawrence Tibbett sang the Standin' in the Need of Prayer scene from Gruenberg's The Emporor Jones; Gladys Swarthout sang a Poulenc song and an aria from Offenbach's La Périchole; Thelma Votipka sang a Czechoslovakian folk song and an aria from Dvorak's Rusalka; Cesare Siepi sang an aria from Verdi's I Vespri Siciliani and a song by Denza. The Philharmonic Piano Quartet played two Johann Strauss arrangements; Imogene Coca gave a skit; and the Metropolitan Opera Chorus sang, under Kurt Adler's direction. The plane that was to have brought Aldo Parisot and his cello from Pittsburgh was grounded because of storms; he was the only casualty among those announced.

There were too many high points to detail them all, but two should be recorded. Elena Nikolaidi's appearance marked her first go at the Metropolitan acoustics. If there had been any doubts as to how she would sound in the big house they were swept aside by her powerful, tellingly dramatic delivery of the Verdi aria. The other big moment for this reviewer, who never heard The Emperor Jones when it was in the repertoire, was Lawrence Tibbett's gripping verbal, musical, and personal recreation of the excerpt from it.

—J. H., Jr.

New Music String Quartet
92 Street YMHA, JAN. 8

A special feature of the fourth program in the New Music String Quartet's series of eight programs covering four centuries of string quartets was Schubert's Quartettsatz in C minor, Op. posth. (1814), which, according to the program note, was not published until 1939 and was performed for the first time in New York on this occasion. It is the only surviving movement of a lost C minor Quartet, one of three quartets he composed in 1814. The missing part of the recapitulation was restored (by Alfred Orel) without losing the sense of the piece. The movement, after an introduction marked Grave, bustles in typical early Schubert style. Not one of his masterpieces, it is nevertheless very engaging.

Another posthumous Schubert Quartettsatz in C minor—this one dating from 1820 and already familiar to chamber-music audiences—was also on the program. The extraordinarily polished performers—Broadus Erle and Matthew Raimondi, violinists; Walter Trampler, violist; and Claus Adam, cellist—played both Schubert movements with precision and warmth. Indeed, the entire evening was remarkable for the exceptionally high level of performance the quartet maintained. Both Spohr's Quartet in G major, Op. 58, No. 3, and Mendelssohn's Quartet in A minor, Op. 13, which completed the program, received altogether delightful performances.

—A. B.

Benno Rabinof, Violinist
Carnegie Hall, Jan. 9

Benno Rabinof presented a conventional program whose only venture into the unfamiliar was the inclusion of Three Portraits by Virgil Thomson, in Samuel Dushkin's arrangement. For the rest, the fare was standard, including the perennial Bach Chaconne; Brahms' Sonata in D minor, Op. 108, No. 3; Beethoven's Sonata in E flat major, Op. 12, No. 3; Ravel's Tzigane; and two Paganini caprices.

Mr. Rabinof played with his customary technical mastery and rich tone, but his usually fiery romantic temperament was a trifle subdued on this occasion. On the whole, he seemed to be holding himself outside of the music he was playing. In Ravel's Tzigane, however, he let down the bars of reserve and achieved an exciting performance, full of the ardorous abandon for which he has long been known. There were impassioned moments, too, in the Brahms sonata, but in both the Beethoven sonata and the Chaconne it seemed as though the violinist, in a laudable effort to project their cooler contours more suitably, had perhaps gone too far in the direction of detachment. Sylvia Rabinof, the violinist's wife, played her admirable accompaniments from memory.

—A. B.

Josef Raieff, Pianist
Town Hall, Jan. 9

Josef Raieff's program for this, his sixth Town Hall recital, listed Haydn's Andante con Variazioni; Schumann's Sonata in G minor; Harold Shapero's Sonata No. 2, in C minor; a scherzo by Howard Swanson, The Cuckoo; William Bergsma's Three Fantasies; and an extended Chopin group.

All of these works, save the first movement of the Schumann sonata, were played with ease and technical competence, but only in Swanson's charming trifle did the pianist hold the interest after the first few bars. It is a piece that relies chiefly upon steadiness and clarity of execution for its effectiveness, and Mr. Raieff was successful in giving it both. Elsewhere, his seeming detachment from the sub-surface content of the music caused the notes to emerge rather meaninglessly. The performances were, however, always in good taste tonally and musically.

—A. H.

Maurice Eisenberg, Cellist
Times Hall, Jan. 9

This recital by Maurice Eisenberg completed the series of three he has given as part of last year's Bach bicentennial. The program followed the same pattern as those of the two preceding ones: two of the suites for solo cello—in this case the fifth, in C minor, and the fourth, in E major—surrounded a sonata for cello and piano—this time that in G major. The pianist was again Agi Jambor.

In the unaccompanied works of Mr. Eisenberg played with a good tone and general stylistic appropriateness. He permitted himself several rhythmic liberties for expressive purposes, but never to the point of destroying the musical structure. The greater rhythmic discipline of playing in a concerted work seemed to disturb the cellist during the sonata, for his pitch lost some of its accuracy and the tone some of its solidity. Miss Jambor's collaboration was excellent, clean and forthright and beautifully adjusted in sonority at all times to the cello part.

—R. E.

Michael Rosenker, Violinist
Carnegie Hall, Jan. 10

Michael Rosenker, who is assistant concertmaster of the New York Philharmonic-Symphony, had prepared an unhackneyed program for this recital. The principal novelty was the Violin Concerto by Nikolai Rakoff, which had its first performance in the United States. If Rakoff's other music resembles this concerto, he must be one of Russia's least important composers. All three movements of the work consist of a tissue of saccharine clichés. The first and second movements borrow heavily from Fauré and Rachmaninoff, and the third is just enough like Kreisler's Tambourin Chinois to make the listener wonder whether the composer will break down and frankly quote his model without bothering to change the pattern. The violin part is idiomatically effective, however, and Mr. Rosenker played it brilliantly. His accompanist, Menahem Bensussan, also gave a skillful performance of the piano reduction of the orchestral score.

The recital opened with a charming Suite in A major by Vivaldi, music that makes no pretense at profundity but displays a masterly ease of style and melodic freshness. Mr. Rosenker then played the Adagio and Fugue from Bach's Sonata No. 5, in

(Continued on page 238)



Igor Gorin chats with George Lochead, president of the Kitchener, Ont., Community Concert Association, the first in Canada, after giving the second concert of the series there

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PASTORELA (Violin and Orchestra)

VITTORIO GIANNINI
CONCERTO FOR TRUMPET

(This is a partial list. A complete listing and any other information desired will be supplied upon request.)

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RECITALS

(Continued from page 237)

C major, for violin alone. His approach to the Bach was merely literal, but he surmounted its technical difficulties with assurance and in places with brio. The second half of the program, instead of descending into trivialities, offered music of no less stature than Stravinsky's Duo Concertante, followed by Milhaud's Le Printemps, and Szymanowski's Chant de Roxane and Tarantella. Mr. Rosenker was cordially applauded throughout the evening.

—R. S.

Elena Nikolaidi, Contralto
Town Hall, Jan. 10

In her third New York recital appearance, Elena Nikolaidi again gave an impressive demonstration of the qualities that go to make a recital successful on all levels. Possessed of a voice as remarkable for its security and volume as for its range and evenness of scale, she is also a fine musician, a charming figure on the stage, and a fiery personality. She was thoroughly satisfying as a vocalist, and even the tone-deaf could have enjoyed watching her.

There were three operatic arias in her program — Bel raggio, from Rossini's Semiramide; Parto, parto, from Mozart's La Clemenza di Tito; and the sleepwalking scene from Verdi's Macbeth—with another, the Habanera, from Bizet's Carmen, added as an encore. For the rest, there were French songs by Caplet, Chausson, and Honegger; lieder by Wolf and Schumann; and a completely winning group of Greek folk songs.

For all its volume and dramatic power, Miss Nikolaidi's singing never gave the impression of heaviness or rigidity. Her voice was as flexible in the middle and lower portions as at the top, and she could lighten its texture to a fine brightness when the mood of the music required this approach. She seemed to be suffering from a slight indisposition, for some of her very top tones were edgier than is their wont; but it would take much more than a minor illness to make so fine a singer sound less than very impressive. I could only regret that she did not attempt to reproduce the amazing high D that ends her recording of the aria from Macbeth—surely one of the most astonishing sounds on wax.

Interpretatively there was little to choose between the various categories represented in her program, for all of her performances were musical and all were informed by her striking personality. The French group went slightly better than the German, perhaps, and the Greek folk songs were delightfully sung; but her delivery of the operatic arias made the listener restive in anticipation of Miss Nikolaidi's Metropolitan debut in the spring.

—J. H., Jr.



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Eugene Istomin Leopold Teraspulsky

Stradivarius Society
Metropolitan Museum, Jan. 10

This was the first of a series of three concerts to be presented by the Stradivarius Society this season. The program got off to a brilliant start with a performance of Vivaldi's Concerto Grosso in A minor, Op. 3, No. 8, that had extraordinary vigor and superb precision—a performance in every way first-rate, from the musicianly yet glowingly spontaneous interpretations of the two solo violinists, Roman Totenberg and Peter Schaffer, to the impeccable ensemble of the eight players who formed the accompanying string orchestra. There followed two sacred works for baritone and strings, with Yves Tinayre as soloist and Sam Morgenstern conducting—Porpora's Salve, Regina, and Alessandro Scarlatti's Motetto da Requiem. These were performed with the seriousness of purpose and the devotion and care befitting their character.

The unabashedly pretty and gaily frivolous melodies of Paganini's delightful Quartet in D major, Op. 5, No. 1, came as a breath of fresh air after the rather ponderous sacred works with their predominantly slow tempos. The contrast was all the more accentuated by the instrumentation, for in this work Paganini replaces the usual second violin with a guitar. The performers—Mr. Totenberg; Ralph Hersh, violist; Luigi Silva, cellist; and Rey de la Torre, guitarist—played it with relish, and, aside from an inhibited phrase or two on the part of the violist, with immense interpretative assurance.

—A. B.

Eugene Istomin, Pianist
Carnegie Hall, Jan. 12

In the seven years that have elapsed since his debut, 25-year-old Eugene Istomin has held a place among the foremost younger pianists. On the basis of this latest recital, the pianist would seem to be reaching the threshold of maturity. All the elements of first-rate pianism were in conspicuous and consistent evidence in this program, which embraced Bach's Tocata and Fugue in E minor; Mozart's Sonata in D major, K. 576; Brahms' Variations and Fugue on a Theme of Handel; Ravel's Ondine; and Chopin's Scherzo No. 4, in E major, and Tarantelle. Mr. Istomin played all these works with technical mastery, distinguished musicianship, and lovely tone.

What the pianist had yet to attain was a completely comfortable feeling with all the music. His approach, although always knowing and in impeccable taste, was often a bit too deliberate to impart the full measure of spontaneity. This was happily not the case with his Chopin. The Scherzo and the Fantasy-Impromptu (played as an encore) burst forth with irresistible songfulness, and the headlong drive of the Tarantelle was altogether compelling. The slow movement of the Mozart sonata was another fine vehicle for this lyricism, and both the Bach and Brahms fugues again illustrated the power with which the pianist could keep the impulses alive.

—A. B.

Leopold Teraspulsky, Cellist
Town Hall, Jan. 12

Since Leopold Teraspulsky has been studying with Pablo Casals, it was not surprising to find two works by Bach on his program, the Sonata in D major, for cello and cembalo, and the Suite in G major, for cello alone. There were plentiful evidences of Casals' influence in the style of his performances, especially in the phrasing and the handling of tempos. The young cellist also introduced an interesting contemporary work for cello. Meyer Kupferman's Four Pieces, for cello and piano, in the twelve tone idiom, reveal a firm technique and evocative imagination. Mr. Kupferman has apparently taken Schönberg for his model in these pieces, and he has remained a bit close to the original. But if the materials and treatment are familiar the sonorous texture of the pieces is original and highly sensitive. The last one is unabashedly romantic. This music should be heard again. Mr. Teraspulsky and his expert accompanist, Paul Ulanowsky, gave an eloquent performance of these stimulating little tone poems.

The other works on the program were Schumann's Adagio and Allegro, Op. 70; Mendelssohn's Variations Concertantes, Op. 17; and Bréval's Sonata in G major. Mr. Teraspulsky played with the concentration and earnestness of a serious musician. His tone was consistently expressive and smooth in quality, but his performances needed more breadth and emotional intensity. He tended to play too respectfully, instead of giving his own temperament full enough range. Occasionally, in the Bach works, he let himself go, musically speaking, in a manner that was promising.

—R. S.

Bernardo Segáll, Pianist
Town Hall, Jan. 13

In the second of two recitals devoted to twentieth-century music, Bernardo Segáll presented Rachmaninoff's Variations, Op. 42; Bartók's Suite for Piano, Op. 14; Scriabin's Fourth Sonata, Op. 30; Stravinsky's Sérénade en La; Debussy's Poissons d'Or; Satie's Sonatine Bureaucratique; and El Albaicin, from Albéniz' Iberia. The Brazilian pianist's performances were always admirable for technical command, but he rarely seemed to take much more than a dutiful interest in the music he performed. Only the Satie sonatine seemed really to strike his fancy, and he played it with a wry sense of its irony. Here, too, the rather brittle touch with which the pianist apparently found it desirable to play on this occasion was more or less suitable—a condition that did not necessarily hold for the greater part of the evening and was most inappropriate to the aqueous atmosphere of Debussy's Poissons d'Or.

—A. B.

Myra Hess, Pianist
Carnegie Hall, Jan. 13, 3:00

This was, alas, Myra Hess's only New York recital of the season. She has never played with more warmth, nobility, or intimacy of communication with her audience. Her program consisted of three Beethoven Sonatas, the Sonata in E major, Op. 109, the Appassionata, and the Sonata in A flat, Op. 110. A capacity audience, including many young people and students, listened with complete concentration throughout the afternoon. No greater tribute to the power of her interpretations could have been paid than this rapt attention to three of the most demanding works ever composed for the piano.

Dame Myra understands the humanist in Beethoven. Having risked her life to bring music to people in their hour of greatest peril and need, she knows, as Beethoven did, that it

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RECITALS

(Continued from page 238)

penetrates into every corner of life, with a power of consolation beyond anything else. Her approach to the sonatas Op. 109 and 110 was introspective and confessional. Even the intricate contrapuntal passages never descended into bare intellectuality Her tempos were deliberate, but the detail was so rich and meaningful that one never felt a lag in her playing. Everything fell into place in her conceptions of the sonatas, for each work had been studied and absorbed as a whole. The Appassionata, by contrast with the later, more philosophical works, was a thunderbolt. Dame Myra played it fiercely, almost melodramatically, yet with the profoundest sense of its structure. The abandon with which she tore through the last pages aroused a storm of cheers. Few pianists have so much to say in music or say it so well as she does.

—R. S.

Sadie Knight, Soprano
Times Hall, Jan. 14, 3:00 (Debut)

Sadie Knight, winner of a Marian Anderson scholarship in 1946, made her New York recital debut under the sponsorship of Miss Anderson, Ralph J. Bunche, Franco Autori, the Rev. Harry Emerson Fosdick, and the Lighthouse for the Blind. It was a promising debut, in which Miss Knight offered a good deal of deeply expressive singing. These occurred when she sang four spirituals (accompanied by the Gotham String Quartet); Roger Quilter's It Was a Lover and His Lass, and Blow, Blow, Thou Winter Wind; Schubert's Du bist die Ruh; Schumann's Der Nussbaum; and Duparc's Chanson Triste.

Miss Knight's voice seemed very warm and beautiful in most of these songs, but it was occasionally subject to an edginess that evidently was due to incomplete vocal control. The flatting that marred the early part of her program disappeared almost entirely in the later songs. The young soprano demonstrated her flexibility in Bizet's Ouvre ton Coeur and Buzzi-Peccia's Under the Greenwood Tree, in which the rapid passages were delivered with commendable agility and trueness of pitch. Willam Lawrence, Miss Knight's teacher, had made the excellent spiritual arrangements, and he acted as her accompanist.

—A. H.

New Friends of Music
Town Hall, Jan. 14, 5:30

As a part of their year's schedule of music by Schubert, Bach, Haydn, and contemporary composers, the New Friends of Music included a performance, by Jennie Tourel, with George Reeves at the piano, of Schubert's song cycle Die Schöne Müllerin. In view of Miss Tourel's stature as an interpreter and of Mr. Reeves's artistry as an accompanist, expectations ran high. I must admit that I was grievously disappointed in



Myra Hess Robert Goldsand

both of them on this occasion. Miss Tourel, who has sung Hindemith's Das Marienleben with true inwardness and profound comprehension, never seemed to get inside the Schubert songs. The pathos of the music often turned into sentimentality, and she missed the contrast that Schubert was careful to weave into the cycle. Her tempos for many of the songs were not only unorthodox but musically ineffective. Technically speaking, also, Miss Tourel encountered difficulties unusual for her. Mr. Reeves was also having a bad day, for his playing was wooden and colorless.

Since both artists have given us many splendid experiences on other occasions, one can write this performance off as one of those doldrum days that all musicians have to face.

—R. S.

Milhaud Sacred Service
Central Synagogue, Jan. 14

The first New York performance of Darius Milhaud's Sacred Service was a laudable enterprise. Composed in 1948, the work is one of the composer's major products of the last few years. In the music of Milhaud, who is perhaps the most prolific composer of our day, we cannot expect to find new materials or surprises in style. What counts in his works is not their novelty but the quality of their lyrical ideas.

Each section of the Sacred Service is a small masterpiece of lyrical invention. It consists of twenty vocal settings and six spoken prayers with organ accompaniment (which through their functional aim do not need structural developments), and is a continuously inspired work. The work as a whole is meditative, with no hint of illustrative or dramatic effects. Whether Milhaud employs traditional Hebrew materials or turns to materials from his native Provence, and whether he develops these materials in a sparing polytonal and polyphonic manner or in terms solely of basic harmony, the Sacred Service is outspokenly French in character, and creates an atmosphere reminiscent of Fauré's Requiem.

Especially noteworthy are the Lecho Dodi and Veohavto, with their characteristic Provençal accompaniments; the Kedusha (the equivalent of the Catholic Sanctus), with its joyous atmosphere; and the Etz Chayim and Adon Olom. The static, meditative accompaniments to the spoken prayers are especially effective.

Apart from its musical values, the Sacred Service should also be viewed as Jewish Liturgical music, which has long been enclosed in an ivory tower of traditionalism. The Sacred Service is one of the rare works that greatly enrich not only the liturgy but also the general musical literature of our day.

A devoted performance was given by Frederick Lechner, baritone; the augmented choir of Central Synagogue, under the expert direction of Lazar Weiner; Alexander D. Richardson, organist; and Rabbi Jonah B. Wise, reader. The only regret was that the version presented was not the orchestral one.

—A. S.

Robert Goldsand, Pianist
Carnegie Hall, Jan. 15

A superbly articulated performance of Hindemith's Third Sonata opened Robert Goldsand's recital. The bustling lines of the fugue, in particular, were admirably clear. In the sensitive performance of Beethoven's Sonata in A flat, Op. 26, that followed, the pianist's mature conception was perhaps best exemplified in the funeral march, whose rich clangors and foreboding rumbles were effectively projected. Mr. Goldsand then turned to a Chopin group. His approach to the E major Scherzo was a shade delicate, perhaps, but Chopin's tricky figurations emerged with rare clarity. Of the five études performed, Mr. Goldsand achieved particularly impressive results in the A minor, Op. 10, No. 2, and the G sharp minor, Op. 25, No. 6, whose enormous demands he met with amazing ease.

After intermission, the recitalist addressed himself to the first New York performance of Charles Mills' Sonatine No. 1, in E major. A light, rhythmically piquant work in the neoclassic idiom, it presented no serious challenge to the performer, who negotiated its three brief movements deftly. The recital came to a close with Ravel's Gaspard de la Nuit, in which the Scarbo gave Mr. Goldsand occasion to display the numerous varieties of touch and color at his command in a performance of compelling virtuosity.

—A. B.

League of Composers
Carnegie Recital Hall, Jan. 15

In collaboration with Mercury Music Corporation, the League of Composers gave a program of contemporary choral music and solo songs published by Mercury and its affiliated houses, Music Press and Heugel, in Carnegie Recital Hall, on Jan. 15. The concert was one of a series being offered jointly with various publishers.

The choral works were sung by the Tanglewood Alumni Chorus, made up largely of former students at the Berkshire Music Center. The chorus made its New York debut on this occasion, and proved to be a well-balanced and musically capable group.

Owen Brady conducted the chorus in Darius Milhaud's Naissance de Vénus, composed in 1949. A setting of four sensuous, pantheistic poems by Jean Supervielle—Les Heures, Vénus, Le Vent, and Les Heures—the music represents Milhaud at his best. Its transparent texture, beautiful harmony, and rhythmic freshness provided one of the chief delights of the evening. Under the direction of James Fleetwood, the chorus then sang Henry Cowell's The Morning Cometh (1939); and Camargo Guarnieri's Vamos Aloanda, and Egbegi (1936). The Cowell piece offered some stunning sonorities, but it wavered between aggressive dissonance and traditional harmony, and seemed uncertain in mood. Guarnieri's choruses were reflections of folk rhythms, cleverly if none too originally worked out. Lukas Foss's Behold! I Build an House (1950), which was conducted by Margaret Hillis, was emotionally convincing and sonorously impressive, if a bit diffuse in structure. It would profit by the omission of the piano part, which is quite superfluous to the texture and development of the piece.

Bethany Beardslee, soprano, sang a group of works that offered blessed relief from the sentimental clichés so often encountered in song writing today. The Deux Stèles Orientés (1925) by Jacques Ibert, combine Oriental coloring with Western timbres. The verses are witty, and the music, which is masterfully scored for flute and voice is equally charming. Martin Orenstein, one of the most brilliant young flutists to be found hereabouts, accompanied Miss Beardslee. With Donald Nold at the piano, she then sang two songs composed by Richard Franko Goldman in 1929, to poems by Blake, To a Lovely Myrtle, and The Shepherd. Both of them reveal a melodic spontaneity and unaffected simplicity that have not always been present in his later works. We Cannot Retrace Our Steps, Susan B. Anthony's final recitative and aria from Virgil Thomson's The Mother of Us All, lost something of its wonderful color through the substitution of piano for orchestra. Nevertheless, it was genuinely moving, even in this form. Miss Beardslee sang all of these songs with intelligence, taste, and impeccable diction, but she produced her voice so insecurely that the tone was cloudy and unsteady in quality, and she did not get much variety of color out of it.

Darius Milhaud's Chant de Misère, composed in 1946, and Francis Poulenc's Trois Chansons de F. Garcia Lorca, composed in 1947, both sung in French, may well be dramatically powerful works. They were so badly performed by Harry Wayne, baritone, and Esther Lundell, pianist, that it was almost impossible to tell.

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RECITALS

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evening was Charles Ives's setting of Psalm XXIV, for chorus, which was conducted by Hugh Ross. On paper, this music looks chaotic and tonally kaleidoscopic. In performance it is deeply eloquent and consistent. Ives's imagination triumphs. Mr. Ross made the young singers give their utmost in this terrifyingly difficult work. In contrast, Virgil Thomson's Agnus Dei (1924), a suave exercise in counterpoint, was a holiday for the chorus; and even Elliott Carter's showpiece, Musicians Wrestle Everywhere (1945), with its dissonant climaxes, was comparatively easy going. This was a highly successful concert. Most of the music was good, and some of it really memorable. Let us hope that singers and choral conductors were present, taking note of opportunities to freshen their repertoires.

—R. S.

Mannes-Gimpel-Silva Trio
Times Hall, Jan. 17

Bronislav Gimpel has replaced Vittorio Brero as violinist of what was formerly the Mannes Trio, which now takes its name from its three artists. This was the first New York concert of the new ensemble, and it was highly successful. Leopold Mannes, the pianist of the trio, and Luigi Silva, the cellist, had already achieved a co-ordination of dynamics and interpretative nuance with their new colleague that gave the performances unity of spirit and technical balance. Mr. Gimpel employed a bigger tone and a bolder style than Mr. Brero used to, and the trio was better balanced.

The program was made up of Brahms's Trio in C minor, Op. 101; an Allegretto in B flat major (trio in one movement, Op. posth.) by Beethoven; Three Nocturnes by Ernest Bloch; and Ravel's Trio in A. Both the Brahms and the Ravel trios are grandiose, virtuoso works, and the three artists performed them with exciting vitality and tonal luxuriance. If some of the passages were a bit strenuous, this was wholly in keeping with the spirit of the music. The Presto of the Brahms was lightly and sensitively played, and the finale was filled with passionate energy. Perhaps the loveliest music of the evening was the little trio by Beethoven, composed in 1812 for Maximiliane Brentano, the daughter of his friends, "to encourage her in piano playing." Mr. Mannes and his colleagues kept the texture flawlessly transparent. The Bloch pieces are studies in tone color, a lesson in contemporary scoring for the three instruments. The artists achieved some haunting sonorities in them. As an encore, they played the slow movement of Schubert's B flat Trio.

—R. S.

Virginia Thomas, Mezzo-Soprano
Times Hall, Jan. 15 (Debut)

Virginia Thomas, an attractive young woman with a warm stage personality, made a commendable debut in a program which included Divinités du Styx, from Gluck's Alceste; five songs by Brahms; Dvorak's Zigeunermelodien; O don fatale, from Verdi's Don Carlo; three Welsh folk songs; and a group of English and American songs.

Her dramatic delivery of the Verdi aria sugested that Miss Thomas' talents might be suited to the operatic stage. Not only was her interpretive accomplishment greater here than in any of the songs she sang, but her vocalism was also more impressive. Her voice is a good-sized one without being ponderous, and she used it with ease throughout the program. In the songs it was freuently unfocussed, but in the aria it was consistently pointed and brilliant. All of her singing was marked by unfailing trueness of pitch.

Miss Thomas did not manage to make any of the lieder very convincing, except Dvorak's Als die alte Mutter. Possibly the greatest single shortcoming of her work lay in the mealiness of her diction. Her enunciation in the Welsh songs may have been clear, but in all the other languages she sang, including English, it was not. Paul Meyer's accompaniments tended to be more vigorous than fluent.

—A. H.

Musicians' Guild
Times Hall, Jan. 15

The second concert of the admirable group called the Musicians' Guild brought a change of program that made the list entirely conventional, with two Beethoven works and one by Brahms. A new duo for violin and viola by Martinu had been scheduled, but because Joseph Fuchs could not appear, it was postponed until the next concert, and a little-known duo for viola and cello by Beethoven substituted. The concert did not suffer in interest, however, for the performances maintained a high level of dedicated chamber music playing.

The Kroll Quartet opened the program with Beethoven's Quartet, Op. 127, and played it with discrimination and sensitivity. Lillian Fuchs and Leonard Rose were the artists in the Duo, which is a single allegro, in sonata form. Published for the first time in 1912 by Peters, the piece bears Beethoven's own designation, "Duett mitt zwei obligaten augengläsern"—presumably for two near-sighted musicians. The original is in the British Museum as part of a volume of Beethoven sketches.

The high spot of the evening was Brahms's Piano Quartet in A major, Op. 26, played by Frank Sheridan, William Kroll, Miss Fuchs, and Mr. Rose. Throughout this imposing work the artists joined in team work that was truly gratifying.

—Q. E.



James Melton and Lawrence Evans, his manager, engage in a double celebration of the tenor's television debut on Jan. 1 and his birthday on the day following it

Don Cossack Chorus
Carnegie Hall, Jan. 19

The Don Cossack Chorus, directed by Serge Jaroff, sang one of its typical programs of Russian liturgical and folk music with its customary vigor and virility. Included in the list of works were Kastalsky's Credo; Bortniansky's Who Can Equal Thee; the Lord's Prayer, in a musical setting used in the Moscow Ouspensky Cathedral; and a Kievo-Pechersky Monastery arrangement of Blessed Is The Man. A near-capacity audience of Don Cossack admirers was present to cheer the singers.

—A. H.

Noemi Souza, Mezzo-Soprano
Town Hall, Jan. 18 (Debut)

In her first New York recital, Noemi Souza showed great personal charm, a winning stage presence, and a rich, well-trained voice. The Argentinian soprano presented a rather standard program that included a preclassical group; lieder by Brahms, Schubert, and Strauss; Divinités du Styx, from Gluck's Alceste; songs by Fauré and Debussy; and a group of twelve Spanish songs, including the first performance of Ana Carrique's Coplas puntanas—five agreeable folk-song settings in the Falla manner.

Among Miss Souza's admirable capacities was a well-developed sense of phrasing and shading. She had a tendency, however, to apply too much the same emotional inflections to all the music, so that there was not much differentiation between her interpretations of Brahms or Fauré or Gluck. But in music of light character she tempered her emotional scale fittingly, and such items as Debussy's Fantoches emerged as her most pleasing achievements of the evening.

—A. B.

William Schatzkamer, Pianist
Town Hall, Jan. 19

Brahms's Sonata in F minor, Op. 5, was the principal work on William Schatzkamer's program, which opened with performances of the Lully-Godowsky Sarabande, the Bach-Liszt Fantasia and Fugue in G minor, and Mozart's Variations on Ah! Vous dirai-je, maman. Mr. Schatzkamer displayed considerable finger dexterity and the ability to build up passages with driving rhythms to an exciting climax. In the first and last movements of the Brahms sonata he achieved some dramatic effects. At the other end of the dynamic scale, he proved in the Mozart variations that he could produce a controlled pianissimo when he wished to. At times his tone was hard and percussive, however, and his phrasing could have been more supple and imaginative in the slow movement of the Brahms and in Chopin's Etude in E flat minor, Op. 10. His energy and vitality came to the fore in the C sharp minor Etude, Op. 10, of Chopin. The rest of the program was devoted to two Debussy Preludes, and the Etude Tableau, Op. 33, No. 5, and three Rachmaninoff preludes.

—R. S.

Golden Hill Chorus
Town Hall, Jan. 20

The Golden Hill Chorus, of which George Mead is conductor, had John Langstaff as baritone soloist in its

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RECITALS

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winter concert. The program included, in addition to a group of songs by American composers sung by Mr. Langstaff, choral works and arrangements by Brahms, German (arranged by A. Walter Kramer), Frank Bridge, Johann Strauss, Elinor Remick Warren, Rimsky-Korsakoff, Richard Hageman, Elgar, and Gena Branscombe.

—N. P.

Leonard Seeber, Pianist
Town Hall, Jan. 20, 3:00 (Debut)

Leonard Seeber's seriousness of purpose and conscientious musicianship were reflected in his first New York program, which was devoted in considerable part to new or unfamiliar music. In addition to the first New York performance of Isadore Freed's Second Sonata; the pianist played Roger Sessions' Second Sonata; Schumann's Fantasiestücke, Op. 111; Mozart's Sonata in D major, K. 576; and items by Debussy and Liszt.

Throughout his recital, Mr. Seeber played with pleasant tone and a good sense of style, but technically his work was curiously inconsistent. His excellent negotiation of the extremely difficult Sessions sonata indicated that the muddy passagework and missed notes that occurred elsewhere (most noticeably in the Mozart and Schumann works) were due to insufficient preparation rather than essential incapacity. Mr. Freed's brief, three-movement sonata is a pianistically effective but eclectic work which lingers longest in a style that seems to be a kind of drier, more dissonant Albéniz.

—A. B.

New Friends of Music
Town Hall, Jan. 21, 5:30

Walter Piston's String Quartet No. 3, framed by two Haydn quartets, made up the program offered by the Budapest Quartet at this concert. Like the Philadelphia Orchestra, the Budapest Quartet is an ensemble that is unsurpassable for brilliance of tone, richness of sound, and silkiness of ensemble. Sometimes these qualities get in the way of the music, but on this occasion they did not, and the afternoon was wholly delightful.

Haydn's String Quartet in D major, Op. 20, No. 4, is far less contrapuntally intricate than the Quartet in E flat, Op. 64, No. 6, but it is equally fine in balance and fresh in thematic quality. The Budapest artists performed both of them with the utmost ease, elegance, and brio. The cello playing of Mischa Schneider is always fascinating in its smoothness, intensity of tone, and flawless sense of ensemble, and his three colleagues, Joseph Roisman, Jac Goredetzky, and Boris Kroyt, were also in fine form. Walter Piston's Third Quartet is interesting principally as a demonstration of supreme competence in four-part string writing and contrapuntal development. The music does not go very deep, but it is so intelligent and so lively that the listener can enjoy every bar of it.

—R. S.

Luboshutz and Nemenoff,
Duo-pianists
Carnegie Hall, Jan. 21

Pierre Luboshutz and Genia Nemenoff offered in their most recent Carnegie Hall appearance a Bach sicilienne, arranged by Guy Maier; Mozart's D major Sonata; Brahms's Variations on a Theme by Haydn; Rieti's Suite Champêtre; and the first New York performance of Mr. Luboshutz' fantasy on themes from Johann Strauss's Fledermaus.

The novelty brought an evening of distinguished performances to a brilliant close. In it the composer has managed to include all the important tunes from the Viennese operetta that has proved so popular in its recent Metropolitan Opera revival, and even to refer to some of the lesser ones. All the resources of the two-piano medium are skillfully brought into play in embellishing the captivating melodies, and the necessarily numerous modulations from one to another are handled with unusual ingenuity. In the duo-pianists' effervescent performance, which captured the music's élan and nostalgia, the work scored an immediate success.

The exquisite presentation of the Bach work that opened the program immediately revealed the two artists' technical adroitness and fine musicianship, for it was played with perfect unity, clarity, lovely tone, and tasteful expressivity. These qualities were also in evidence in their performances of the familiar Mozart and Brahms works. Here there was once in a while an occasional overpedaled passage, easy to overlook in such beautiful and stylistically apposite interpretations.

The two pianists were equally at home in the only contemporary work they offered, the Rieti suite, which is pleasant and bright in its neo-classic way without ever fully engaging the listener's mind or emotions. They made its rhythms sparkle, delivered the melodies with witty understatement, and imbued the whole composition with a thoroughly delightful urbanity.

—R. E.

NAACC Concert
Times Hall, Jan. 21

For its third concert of the season the National Association for American Composers and Conductors enlisted the services of the Columbia University Teachers College Little Symphony, which, under the direction of Ernest E. Harris, played works by Alvin Etler, Samuel Barber, Normand Lockwood, Frank Wigglesworth, Jr., and Robert Barclay.

Etler's Concerto for Wind and Strings, composed in 1946, is a sprightly and convincing composition in a neo-classic idiom. Its first section is notable for its relentlessly energetic and interesting treatment of short melodic motives, while the third and final section contains some remarkably effective woodwind scoring. Barber's Knoxville: Summer of 1915 was written in 1947 for soprano and full orchestra, but in 1950 the composer made the small-orchestra arrangement played in this program. The work may be compelling in its original version; in this one its nostalgic sweetness grows a bit tiresome. Valarie Lamoree sang the solo part with feeling, but a lack of balance between orchestra and voice often obscured the text.

Miss Lamoree also assisted the instrumentalists in the presentation of Lockwood's setting of the 23rd Psalm, in the Bay Psalm Book version. Only the music clothing the hallelujahs at the end of the work seemed to rise above the level of good church-anthem style. Wigglesworth named his composition for small orchestra Telesis, which, according to Webster, is defined as the "intelligent direction of natural and social forces to a desired end; progress intelligently planned and directed." The music, composed last summer, can hardly be said to live up to the mystical implications of its title. Solid musical craftsmanship is evident in the work, but its constant repetition of melodic fragments in an open and predominantly diatonic framework leads to little more than boredom, which was probably not the composer's desired end.

Barclay's Nocturne and Scherzo for Chamber Orchestra, the present version of which dates from 1947,



Bruno of Hollywood

Pierre Luboshutz and Genia Nemenoff

gives evidence of genuine inspiration. The poignant lyricism of the Nocturne is interrupted by dramatic episodes that give shape as well as intensity to the movement. The Scherzo is enlivened by extensive use of string pizzicati.

—A. H.

League of Composers
Carnegie Recital Hall, Jan. 21

Five works, all of them new, were presented in this program. Priaulx Rainier's String Quartet opened the evening. A derivative work in post-impressionistic manner, with a touch of Sibelius added, it has to its credit extremely idiomatic writing for the instruments and a good sense of sound-values. It was vividly performed by Joyce Flissler and Marc Gottlieb, violinists; Ralph Mendelson, violist; and Charles McCracken, cellist. Next came Six Songs to Poems of E. E. Cummings, by Paul Nordoff, sensitively sung by Nan Merriman, mezzo-soprano, with the composer at the piano. As separate entities, the smooth writing for the voice and the vaguely jazzy piano accompaniment are nicely conceived, but they do not seem to blend very well, and one song sounded much the same as the next. Will Hudson's Piano Sonata, which followed, is a rather inept work that succeeds insofar as the composer's intention of exploiting the percussive

(Continued on page 242)

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RECITALS

(Continued from page 241)

possibilities of the piano is concerned, but does so at the expense of musical logic. Richard Baldwin played it with immense assurance.

Milhaud's Second Sonata for Piano opened the second half of the evening. In the hard-driven performance of Maxim Schapiro, the work sounded strangely untypical of the composer. Roger Goeb's Septet for Brass Instruments, played by the New York Brass Ensemble, with Samuel Baron conducting, brought the evening to a bright and sonorous, if not especially distinguished, close.

—A. B.

Nibya Marino, Pianist
Town Hall, Jan. 23

Nibya Marino, Uruguayan pianist, who was last heard here at her debut in 1945, reappeared to offer a program that held Mozart's Rondo in D; Busoni's transcription of Bach's Organ Toccata, Adagio, and Fugue in C; Schumann's Fantasie; and shorter works by Chopin, Brahms, Villa-Lobos, Poulenc, Albeniz, and herself.

Miss Marino, a player of substantial technical attainments, utilized them advantageously in the Bach-Busoni piece. Aside from certain double-note passages in the climactic pages of the Fugue, which were rather laboriously accounted for, and an over-energized touch whenever full sonorities were called for, her conception had much of the essential monumental breadth, with the central Adagio being expressively set forth.

She was less successful in the Mozart rondo, which although tonally persuasive was rather too romantically approached, and she was quite out of her musical depths in the Schumann Fantasie, the first movement of which was accorded a frequently heavy-handed discourse, wanting in true intensity and spontaneity, fussily phrased and poorly integrated.

—J. D. B.

Jascha Heifetz, Violinist
Carnegie Hall, Jan. 24

Fabulous virtuosity was the order of this recital. Mr. Heifetz was playing his newly acquired Stradivarius violin, and he obtained tones of ravishing color and smoothness from it. In Glazounoff's Violin Concerto and in Ravel's Tzigane he was at his best. Ordinarily one would prefer to hear the Glazounoff work with orchestra, since the piano reduction of any good



Jascha Heifetz Berl Senofsky

orchestral score is bound to be relatively ineffective. But Mr. Heifetz performed the hackneyed music so brilliantly that all and sundry reservations were dissipated. The sovereign ease he displayed in the most intricate passages, the subtleties of shading, and the accuracy of his double stopping and harmonics were astounding. In the Ravel evocation of Gypsy music, he produced the effect of abandon and wild exhilaration, while retaining impeccable technical control. His accompanist, Emanuel Bay, also played the tricky piano part in bravura style, if not so fierily as Mr. Heifetz.

The evening opened with an Allegro from Mozart's Divertimento No. 17, in D major, arranged by Mr. Heifetz for violin and piano, and Handel's Sonata in E major. The Mozart Divertimento makes an excellent violin-and-piano piece, although Mr. Heifetz might well have given us one of the dozens of original sonatas by Mozart that are by no means played too often. In the Handel sonata the contrasts between passages played forte the first time and piano the second, in true eighteenth-century style, were scrupulously observed. Neither Mr. Heifetz nor Mr. Bay seemed to be in the mood for Beethoven's Sonata in G major, Op. 96, for they played it glibly and monotonously. But in the final group, which included the Dvorak-Kreisler Slavonic Dance in G, Cod Liver 'Ile, from Alan Shulman's Suite on American Folk Songs, Mr. Heifetz' own transcription of a Rachmaninoff song, Melody, Op. 21, No. 9, and the Tzigane, they were in their best form.

—R. S.

Albeneri Trio
Town Hall, Jan. 24

The Albeneri Trio, whose members are Erich Itor Kahn, pianist; Giorgio Ciompi, violinist; and Benar Heifetz, cellist, presented an all-Beethoven program on this occasion. The list embraced the Trios in D major, Op. 70, No. 1, and B flat major, Op. 97 (the "Archduke"), and Ten Variations on Ich bin der Schneider Kakadu, Op. 121A.

Accomplished and serious musicians, the members of the trio performed with excellent ensemble. All the entrances and exits were neatly timed, and Mr. Ciompi and Mr. Heifetz played unison passages with particularly remarkable precision. But the major credit perhaps belonged to Mr. Kahn, whose extraordinarily discreet handling of the piano never allowed it to overpower the strings. Musically, the high point of the evening was the Archduke Trio, which had in addition to thoughtful detail a measure of spontaneity not always apparent in the D major Trio. The variations on Ich bin der Schneider Kakadu, which came between the two trios and set them off very nicely, were performed with delicacy and grace.

—A. B.

Eleanor Stokes, Soprano
Town Hall, Jan. 25 (Debut)

One of the most original and rewarding debut programs of the season was planned by Eleanor Stokes for her initial New York appearance. The list included a Mozart concert aria, Popoli di Tessaglia, K. 316, in a probable first American performance; arias from three Handel operas; four unpublished Debussy songs—Pantomime, Clair de Lune, Pierrot, and Apparition; the Romance de Pepita, from Albeniz' Pepita Jimenez; a set of three Castelnuovo-Tedesco songs entitled 1830; the first performance of John Duke's Just—Spring; and songs by Randall Thompson, Ernst Bacon, and Celius Dougherty.

Miss Stokes disclosed unusual interpretative ability in her singing of virtually all of these works. They were illuminated not only by general musical intelligence and stylistic awareness, but by appropriate emotional and dramatic intensities as well. Her achievements were impressive in view of the limitations of her voice, which is naturally cold, and threadlike in its smallness. She has, fortunately, learned to use it well enough that it seemed really inadequate only in the demanding and intense Mozart aria. Elsewhere it was not difficult to forget the quality of the instrument itself and concentrate on what it was doing.

The Mozart aria's highly-charged emotional content is expressed in music of striking beauty. Probably only its difficulties have kept it off recital programs heretofore. The Debussy songs are early works that mix, rather crudely at times, impressionistic devices with romantic clichés; but Clair de Lune and Apparition, at least, are quite affecting. The Castelnuovo-Tedesco songs are of interest in that they are based on familiar clavier works by Bach. Brooks Smith provided sensitive accompaniments for all of the songs in the program.

—A. H.

Berl Senofsky, Violinist
Carnegie Hall, Jan. 26

Berl Senofsky showed himself to be a good violinist with sound technique that any one with knowledge of the capacities of stringed instruments could not help but admire. His tone was clean and unforced and his approach gratifyingly free of flashiness. He could still have done with some more dynamic thrust and imagination, but his interpretations were musicianly and sensible.

Dushkin's arrangement of Stravinsky's ballet based on tunes of Pergolesi, the Suite Italienne, showed up some of the limitations in his expressive scope. The abrupt accents were rather tamely translated, and the necessary dry, crisp touch was too little present both in his own playing and that of the accompanist, Boris Barere. Schubert's mild little Sonatina in D major was nicely performed, and Bach's unaccompanied Partita in E major had obviously been prepared in workmanlike fashion and was presented with animation. Debussy's Violin Sonata came off smoothly, and the episodic second movement was well handled to preserve its continuity. The inevitable bouquet of show-pieces completed the list, with Wieniawski and Paganini among the composers listed on this occasion.

—A. V. B.

ISCM Concert
Juilliard Concert Hall, Jan. 25

Although different in character and in style, the four works performed at the season's first concert of the International Society for Contemporary Music revealed a similarity of purpose, in that all were examples of balance between language and expression. The outstanding event in a generally interesting program was the first performance in the United States of Luigi Dallapiccola's Three Songs in Captivity (Canti dei Prigioneri), a work composed between 1938 and 1941, and scored for chorus, two pianos, two harps, and percussion-instruments.

The work is not only beautiful and inspired, but is an extremely important one in the composer's development. For although these three songs possess a threefold unity of structure, sound materials and thought, they also constitute a bridge between free contrapuntal practices and the technique of the twelve-tone system. Unity of surface detail is achieved through the use of the Dies Irae in each of the three pieces and through the use of identical textures. Unity of structure is created by the ternary form of each of the songs and by the symmetrical arrangement of the three songs—two slow and dramatic songs surrounding a joyous, scherzo-like second one. Unity of thought is evident in Dallapiccola's use of texts by three famous prisoners; the songs are entitled Preghiera di Maria Stuarda, Invocazione di Boezio, and Congedo di Girolano Savonarola. The happenings of the poems also contain implications of the war years during which the work was composed.

The musical ideas are of a rare expressiveness, and are characteristically Italian in the composer's natural and flexible handling of the vocal part. Because these expressive materials, developing in a free manner, threatened to create at the end a separation between thought and musical language, Dallapiccola turned, as the work progressed, to the

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Marian Farina, another outstanding singer who has received her entire training from Mme. Dornay acclaimed by critics in New York Debut Recital, November 19, 1950.

NEW YORK TIMES: "Miss Farina's voice has admirable fullness of tone, a liquid flow, a warm rich color and *a velvety quality that stays with it right to the top.*"

Other press comments include: . . . "technically pleasing" "lovely pianissimo singing" . . . "gave evidence of good training" . . . "on high sustained tones she was able to increase the volume from pianissimo to forte, without the slightest change in quality. . . ."

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RECITALS

(Continued from page 242)

twelve-tone system with its severe demands and implications. In the harmonic and contrapuntal development of the three songs repetition of materials already used is avoided; consequently the development grows increasingly complicated.

The twelve-tone system is first discernible in a furtive figure in the instrumental score of the first and third sections of the second song; here is a twelve-tone row used in its different forms. The middle section of the third song is built altogether in the twelve-tone technique, with the chorus singing three canons and the instruments playing a twelve-tone phrase in its original and retrograde forms. In the performance of this work, with its resounding choral and instrumental factors, balance is difficult to achieve. Frederic Waldman, who conducted the vocal ensemble of the Juilliard Opera Theatre and an instrumental ensemble of the Juilliard School, possessed a perfect understanding of the work, and in the first and third songs he achieved the necessary balance. In the second song, however, the chorus was often drowned out by the accompanying instruments. This appeared to be inevitable, however, with so small a choral group, for women's voices are used in this song.

Ernst Krenek's Piano Sonata No. 4, composed in 1948, made a decidedly favorable impression. The distinction and the quality of the musical ideas, coupled with Krenek's great craftsmanship in his handling of the Schönberg idiom, gives the piece both urgency and an unmistakable quality of classical beauty. Krenek goes further than most twelve-tone composers in his free handling of rhythms, which here follow the natural structure of the phrases. The two last movements of the sonata—Rondo Vivace, and Menuetto—are especially distinctive. The work was masterfully played by Edward T. Cone, although greater variety in the handling of dynamics would have been welcome.

Although it was written in 1931, Edgar Varèse's Ionisation, for percussion instruments, is still strong and effective today. The formal organization of percussive sounds and rhythms is achieved with such skill that it is possible to forget the absence of pitch notes. Over and above the formal construction, however, Varèse creates a nightmarish sound-picture of some immense city. The piece had to be repeated, and its double success could be divided between the work and the magnificent performance by Mr. Waldman and the Juilliard ensemble.

As the antithesis of this work,



Gina Bachauer Maryla Jonas

Reginald Kell played Stravinsky's Three Pieces for Clarinet Solo (1919). Within their limited scope, those pieces reveal the composer's strong points—his rhythmic variety and his original handling of harmonic materials, with the blending of major and minor modes. In the first piece, a flirtation with chromatics of a very expressive nature like those in the Japanese Lyrics, brings Stravinsky very close to Schönberg. Apart from some uninvited rough sounds Mr. Kell played the work with mastery.

—A. S.

Gina Bachauer, Pianist
Town Hall, Jan. 26

Gina Bachauer, whose name was added automatically to the current list of first-line pianists after her Town Hall debut on Oct. 29, 1950, again aroused her listeners—a capacity audience this time—to enthusiasm in her second New York recital. Throughout the evening she played with uncommon spontaneity, animation, and tonal beauty. While there were no fuss and feathers about it, she played as though there could be nothing in the world she would rather do; and certainly none of her hearers could have guessed that she had suffered an attack of pleurisy in Europe three weeks ago, and was still painfully and tightly taped.

There is no point in trying to indicate what type of pianist Miss Bachauer is, for she is not a type at all. Her recital showed her to be a warm, intelligent, self-dependent individual, who had arrived at her own highly personal musical conclusions and worked out her own special technical solutions. Although her musical thinking was never profound in this recital, it was unfailingly stimulating. In a list made up of familiar works, she demonstrated a constant awareness of the various appropriate traditions of interpretation, but she was never enslaved by tradition; nor, on the other hand, did she seek to make startling effects for their own sake. Her musical taste appeared to be conventional, on the whole, but the volatility of her temperament kept any trace of staleness out of her playing. The most fascinating feature of her performance was the way in which she enlivened the music by a constant play of fancy and wit. She did not lay claim to the role of musical prophet, but she was always a delightful musical conversationalist.

Her program was oddly constructed in that it began and ended with transcriptions of large orchestral works. She opened with Vivaldi's familiar D minor Concerto, in which she imitated an orchestral tone with a sonority more suggestive of Bruckner rather than of the early eighteenth century. It was an effective beginning, but from the musical standpoint it was a curious vagary of judgment. At the end of the program she tossed off the last three movements of Stravinsky's Fire Bird Suite in an arrangement by Agosti that made it sound like a cross between Ravel and Balakireff and that left a good deal of the thematic material in tatters. Here, for once, Miss Bachauer was guilty of muddy playing, but it was hard to tell whether the fault was primarily hers or the transcriber's.

In between these splashy items, which represent an aesthetic it is to be hoped Miss Bachauer will be willing to abandon, the pianist set forth sonatas by Mozart and Beethoven and two pieces by Chopin. Mozart's little G major Sonata was kept to miniature size, scaled to perfection throughout; and the tone color, while pure and artless, was radiant with the resonance that comes from a perfect balance among melody, bass, and inner chord factors. Beethoven's A major Sonata, Op. 101, was ebullient, although here again she was careful to refrain from overplaying the music. The whiplike rhythms of the Scherzo were dashingly done, and the finale was brilliant without being noisy. The slow movement was perhaps a trifle disappointing, for it contains a substratum of deep emotion Miss Bachauer did not reach. Chopin's C sharp minor Nocturne was poetically played, with a sensitive instinct for the use of rubato; and the middle part of the A flat major Polonaise rose to a fine fury.

—C. S.

Naomi Pettigrew, Soprano
Kermit Moore, Cellist
Mount Olivet Baptist Church, Jan. 25

Naomi Pettigrew, winner of the Marian Anderson Award for 1946, sang arias by Handel; lieder by Schubert and Brahms; Un bel dì, from Madama Butterfly; a group of songs in English; and some spirituals. At various points during the program she obliged her appreciative audience with encores, among which she included Ritorna vincitor, from Aïda. Miss Pettigrew seemed very musical, and her voice was engaging; it had warmth, and it was capable of variety in both power and range. She showed an instinctive understanding of the different approaches required by oratorio, art song, folk song, and opera, and she displayed facility in each form. Her voice production was not perfect; her singing was often slightly throaty, and she had a habit of scooping up to notes. This, as well as undue changes of tempo and faulty German and Italian diction, detracted from her performances, but her talent and sincere attitude towards music were apparent.

Kermit Moore played music by Handel and Fauré and a movement from Saint-Saëns' Cello Concerto. He had a pleasingly rich tone, and his readings were straightforward and musical. The accompanist for Mr. Moore was Kelley Wyatt; for Miss Pettigrew, Carroll Hollister.

—P. W.

Maryla Jonas, Pianist
Carnegie Hall, Jan. 27, 3:00

Since Maryla Jones was indisposed at this recital, a critical review of her playing would be superfluous. Her illness did not reveal itself until she reached the major work on her program, Schumann's Carnaval. She first performed the Busoni transcription of Bach's chorale prelude Now Comes the Gentiles' Saviour, Bach's Italian Concerto, and Dussek's Consolation, Op. 62. She omitted part of the Préambule of the Carnaval, but played three-quarters through the work (omitting the Paganini section) before she reached the end of her strength. She walked to the wings before she fainted, but had to have medical attention during the intermission.

Miss Jonas returned, after a brief pause, to play the Chopin group that made up the second half of her program, and she added several encores. According to an official announcement, she had been struggling with an indisposition for several days before the concert. The audience was cordial throughout the recital, and obviously some of her listeners (who were not intimately acquainted with the Schumann work and who were so far from the platform that they could not observe Miss Jonas's distress) did not know that she had collapsed.

—R. S.

New Friends of Music
Town Hall, Jan. 28, 5:30

The New Music String Quartet (Broadus Erle and Matthew Raimondi, violinists; Walter Trampler, violist; and Claus Adam, cellist) were the performing artists in this session of the New Friends of Music. Two posthumous quartet movements in C minor by Schubert had the central position in the program and were bracketed by Haydn's quartets in F major, Op. 2, No. 4, and G minor, Op. 74, No. 3 (The Reiter). One of

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RECITALS

(Continued from page 243)

the Schubert quartet movements, dating from 1814, was a novelty, at least to downtown audiences. It had received its first performance, also by the New Music Quartet, on Jan. 8 at the Theresa L. Kaufman Auditorium, and is reviewed elsewhere in this issue. The New Music Quartet again played it with precision and warmth, as they did the other quartet movement, which dates from 1820 and has already secured a place for itself in the repertory. The Haydn quartets both received performances of charm and polish, and the delightful hopping rhythms of the finale of the Reiter quartet emerged with particularly striking effect.

—A. B.

Lotte Lehmann, Soprano
Town Hall, Jan. 28, 3:00

After acknowledging the salvo of applause that always greets her at her New York recitals, Lotte Lehmann explained apologetically that she had a bad cold and that she hoped she would prove stronger than the "little monsters" that were trying to defeat her. In spite of germs and a cold that seemed to have settled in her pharynx, interfering mainly with low tones, she sang very beautifully, with all of her usual eloquence and penetrating comprehension. A few phrases were cautiously taken, and some of the songs were sung in a sort of half voice, but many another artist could have been proud to give as memorable a concert in full health as Mme. Lehmann gave when struggling with illness.

The program opened with five Schubert lieder, mostly lyrical in character—Die Taubenpost, An mein Clavier, Liebeslauschen, Fischerweise, and Seligkeit. Fischerweise brought out Mme. Lehmann's impish humor, and Seligkeit her passionate ardor. She then sang four Hugo Wolf songs, of which only the first, Auf ein altes Bild, was very familiar. Two of Wolf's Goethe settings, Als ich auf dem Euphrat schiffte, and Dies zu deuten bin erboetig, are harmonically fascinating. Mme. Lehmann made the most of the lover's discomfiture in Wer sein holdes Lieb verloren.

Mme. Lehmann sings French songs as consummately as she sings German ones. Her interpretations of four neglected Reynaldo Hahn songs, A nos morts ignorés, Phillis, Pholoé, and Le rossignol des lilas, were



Nikita Magaloff Lotte Lehmann

models of lyric intensity, beauty of tone coloring, and classic simplicity of line. Like Povla Frijsh, Mme. Lehmann can put into one word the essence of a whole poem. Brahms's lieder, Magyarisch, Sommerabend, Mondenschein, and Es liebt sich so lieblich im Lenze completed a model program. Paul Ulanowsky's accompaniments were masterly.

—R. S.

Nikita Magaloff, Pianist
Carnegie Hall, Jan. 28

An immensely gifted technician, Nikita Magaloff played with great poise throughout a taxing program that included all of Chopin's first set of etudes, Op. 10; Beethoven's Sonata in C minor, Op. 111; the Bach-Busoni Toccata and Fugue in D minor; Mozart's Variations on a Minuet by Mr. Duport, K. 573; Ravel's Toccata; and the first American performance of Ernesto Halffter's Sonata in D major—an exceedingly pianistic but thoroughly derivative little work in the Falla-Albeniz manner.

Musically, Mr. Magaloff's performances were curiously uneven. Richly variegated sonorities and strength of line placed the Bach Toccata and Fugue among the pianist's most successful achievements of the evening. The Ravel Toccata had a dazzling array of color to recommend it. The Chopin's E flat minor Etude was deeply touching, but while the pianist played this etude with virtually metronomic rhythms he saw fit to subject the familiar E major Etude to enormous distortions. Again, in the C major Etude (No. 1), the pianist knew how to bring out the left-hand octaves effectively, but in the F major Etude the left-hand melody was practically submerged by the right-hand arpeggiations. The pianist's account of the Beethoven sonata remained mostly on the surface, but in the fourth variation of the Arietta, with its delicate



William Warfield Sigi Weissenberg

shimmering pianissimos, he seemed to catch the feeling of the work brilliantly if all too briefly.

—A. B.

William Warfield, Baritone
Town Hall, Jan. 28

William Warfield, whose recital debut last season was so startling a success, returned to give his second New York recital after having completed a strenuous and extremely successful tour of Australia. A near-capacity audience was on hand to greet him and acclaim everything he did.

A large, affable young man with an ingratiating simplicity of deportment on the stage, Mr. Warfield offered an intelligently devised program, in which standard items were mingled with those by relatively unfamiliar composers and fresh choices from the works of familiar ones. Perhaps the most impressive thing about his recital was the native flair he showed for winning his audience and holding their attention without ever compromising the integrity of his art. His musicianship was extraordinarily good, his intellectual mastery of his program complete, and his diction—in English, French, and German—above reproach.

Beginning with Andreas Hammerschmidt's motet De Profundis, Mr. Warfield continued with Oh, Sleep! why dost thou leave me?, from Handel's Semele; Good fellows, be merry, from Bach's Peasant Cantata; and Oh, God! have mercy, from Mendelssohn's St. Paul. His voice warmed up slowly, perhaps because of his recent tiring schedule, and in this group its considerable natural beauty was marred by a good number of unfocussed tones, by a tremolo, and, particularly in the Bach aria, by a sense of strain in forte top tones.

A German group followed—Loewe's Des Glockthürmers Tochterlein and Hochzeitlied and Wolf's Fussreise; Nun Wandre, Maria; and Trunken müssen wir Allen Sein. Here Mr. Warfield lightened his production markedly, phrased with unexceptionable taste, and met the interpretative demands as completely as could be wished, although a certain lack of clarity in his tones was still noticeable.

In the ensuing French group—Pierre de Bréville's Venise Marine and Le Furet du Bois Joli, and Debussy's Le Son du Cor d'Affligé, L'Echelonnement des Haies, Ballade pour Prier Nostre-Dame, and Ballade des Femmes de Paris—he lightened his voice still further, and achieved some very beautiful piano and mezza-voce effects. The only criticism that could be offered is that the De Bréville songs, insipid in their vague impressionism, were hardly worth the singer's talents.

A final group of American songs included the first American performance of Aaron Copland's set of five Old American Songs, which includes a lovely sentimental ballad, A Long Time Ago, and the Shaker song Simple Gifts. Copland has refrained from dressing the material up, and the result is a charming little set of songs with impeccably tasteful accompaniments. There was also the first performance anywhere of Howard Swanson's Cahoots, and the same composer's Joy. The new Swanson song is hardly his best, and the text is no better than third-rate Carl Sandburg.

—J. H., Jr.

Walter Legawiec Compositions
Times Hall, Jan. 28

Walter Legawiec, young American composer and violinist, presented a program of his compositions with the assistance of Richard Hankinson, pianist; Benjamin Bajorek, tenor; John Chomyak, violinist; Carolyn Voight; violist; and Phillip Cherry, cellist. The composer and Mr. Hankinson played three works for violin and piano—a suite called From Carmel; Sonata No. 1; and Improvisation and Fugue. Mr. Hankinson also played four Mazurkas and the accompaniments of the three songs sung by Mr. Bajorek. In the final third of the program Mr. Legawiec joined the other string players in the performance of his First String Quartet and his Zorza.

The composer, a student at the Juilliard School of Music, has developed commendable technical facility. His Sonata and String Quartet show that he can develop musical ideas as well as conceive them, and all of the works profit from sensible and idiomatic instrumental handling. That Legawiec's music occasionally borrows expressions and styles from such diverse composers as Chopin and Prokofieff, to mention but two, is neither unusual nor damning. What is significant is that his compositions, particularly those for string quartet, contain several passages of sincere and personal musical statement.

—A. H.

Sigi Weissenberg, Pianist
Carnegie Hall, Jan. 29

Sigi Weissenberg devoted his program to works by four composers, offering two Bach duets, six Scarlatti sonatas, Schumann's C major Fantasy, and Liszt's Sonata. Throughout the evening the young Israeli pianist contributed fine piano playing, and in the Liszt Sonata his achievement was on an astonishingly mature level. It was neither an unusually dramatic or brilliant reading, but rather a consistently musical one, in which the details were tellingly set forth, always in relation to the basic framework. What seemed to be an instinctive ability to bridge the difficult gaps from the final phrase of one section into the beginning of the next—an invaluable gift at any time—proved particularly advantageous in this rather episodic work, and it emerged with considerable unity. Technically it offered no problems to

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RECITALS

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the young pianist, and an almost incredible accuracy marked his rapid skips, passage-work, and chord progressions. His tone quality maintained its roundness throughout, and his discreet pedaling kept the heavy sonorities from becoming opaque.

Mr. Weissenberg's impressively musical phrasing and expert technique were shown to advantage in the Schumann Fantasy, but the intensely emotional quality of the work seduced him into some overly fast, indistinct playing and even some hard tones—pitfalls that have ensnared more experienced performers.

The Scarlatti sonatas were happily chosen to reveal the composer's rich invention. In his performance of them, Mr. Weissenberg kept the dynamic range small, exploiting within that range a great variety of delicate tone colors. The occasional blurring of consecutive notes, caused sometimes by faulty pedaling, sometimes by unequal accentuation, detracted only slightly from the pleasure his otherwise finely-gauged readings afforded.

—R. E.

New York Flute Club
Carl Fischer Hall, Jan. 28, 5:30

The January program of the New York Flute Club was given by Thomas Wilt, flutist, and Michele Wilt, pianist. Mr. and Mrs. Wilt repeated the two major works they had presented in their debut recital in Times Hall last April—Schubert's Introduction and Variations on Trock'ne Blumen and Prokofieff's Sonata, Op. 94. They also played Frederick the Great's Solo No. 2, Clementi's Sonata No. 4, Mr. Wilt's transcription of two South Indian dances, and the Finale from Quantz's Concerto No. 17.

—N. P.

Frank Sheridan, Pianist
Town Hall, Jan. 30

Frank Sheridan's recital was deeply satisfying in every respect. The pianist's great musical sensitivity was perhaps best illustrated in Beethoven's Sonata in E major, Op. 109, which he performed with a depth of feeling and discernment such as few pianists bring to Beethoven's last sonatas. But equally indicative of his extraordinary musicianship, though on an infinitely less impressive musical scale, was the Prokofieff Seventh Sonata, which the pianist raised from banality to something quite palatable.

As proof of Mr. Sheridan's exceptional technical facility, only his deft and poised handling of the second set of Brahms' Variations on a theme of Paganini was needed, but if confirmation were necessary there was the remarkable dexterity with which



Frank Sheridan Winifred Cecil

he dispatched Liszt's Mephisto Waltz. For sheer beauty of sound, three of Mendelssohn's Songs without Words were outstanding, but his playing of Chopin's F sharp major Impromptu was almost as notable for lovely tone. Bach's Toccata in D major rounded out the program, and in this, as in every other work on the program, the pianist played with impeccable style.

—A. B.

Donald Betts, Pianist
Times Hall, Jan. 30 (Debut)

Donald Betts's debut recital established him solidly in the ranks of the virtuosic school of young pianists. In Liszt's Ballade No. 2, in B minor; Prokofieff's Sonata No. 3; and his own Sketches on a Life Cycle (played for the first time in New York), the 20-year-old pianist often put his tremendous technique and bravura style of playing to good use; in Schumann's Fantasia in C, Op. 17, and Chopin's G minor and D minor preludes, however, those assets were turned into liabilities through want of discipline or taste.

Mr. Betts showed more real musicality in his handling of Chopin's C major, E minor, and B minor preludes and in Debussy's Reflets dans l'Eau. These works were projected rather sensitively and with due respect for their rhythmic structures. Chopin's B minor Mazurka, on the other hand, was rendered almost shapeless in a performance that seemed to exist solely for the sake of the rubato.

—A. H.

Nathan Milstein, Violinist
Carnegie Hall, Jan. 31

Nathan Milstein presented a program free of the transcriptions that beset so many violin recitals. With Artur Balsam as his expert partner at the piano, the violinist played Handel's Sonata in D major; Beethoven's Sonata in E flat major, Op. 12, No. 3; and Debussy's Violin Sonata, all with self-effacing regard for the importance of the piano part. For himself, the virtuoso reserved Bach's unaccompanied Sonata in G minor, and the program's only concession to the popular repertoire was Saint-Saëns' Introduction and Rondo Capriccioso, which completed the list.

Only in the Saint-Saëns showpiece did Mr. Milstein permit himself a display of fireworks, and here he did so legitimately and brilliantly. For the rest, his extraordinary technical mastery served solely to enhance the musical values of his offerings, adjusting itself with style to the music of Handel, Bach, Beethoven, and Debussy alike. Among a series of flawless performances, it would be difficult to choose. The Bach sonata was particularly striking for majesty and dignity of tone, but the Debussy sonata was equally remarkable for sensuous sound. The cool, classical line of the Handel sonata was just as impressive in its way as the more impetuous curve of the Beethoven sonata. A large audience braved the miserable weather and was rewarded with the usual complement of encores.

—A. B.

Winifred Cecil, Soprano
Town Hall, Jan. 31

Winifred Cecil again proved herself to be a true aristocrat among singers and a warm and charming personality. This recital was memorable both for a completely unhackneyed program and for vocalism of the highest order. She began with Monteverdi's Lamento de Arianna, a fragment of a lost opera, arranged by Respighi for voice and orchestra in 1908, but performed on this occasion with string quartet and piano. Respighi respected his original, and the aria remains a classically simple, yet dramatically overwhelming piece of music. Miss Cecil sang it superbly, with flawless diction, fresh and beautiful tone, the most sensitive phrasing, and moving pathos. She then performed Scarlatti's Tu lo sai, less familiar than the Toselli setting, and Vinci's La Vedovella, again with string quartet accompaniment. Once again her singing was a model of taste and style. The New Music Quartet and Gibner King, Miss Cecil's expert accompanist, collaborated perfectly in these interpretations. Miss Cecil should give us an entire evening of seventeenth- and eighteenth-century Italian arias with string quartet accompaniment. It would be a delectable experience. Arnold Fish's string quartet arrangements were admirable.

Verdi's Ave Maria, after Dante's words, composed in 1880 for soprano and string quartet, was another high point in the program. It is fully as eloquent as the Ave Maria in Otello, although more severe in style. Miss Cecil sang it like a heartfelt prayer, producing low tones that had the richness and sensuous timbre of the viola. Her group of Brahms lieder was made up of Ach, wende diesen Blick; Regenlied; Während des Regens; Dämm'rung senkte sich von oben; and Blinde Kuh. Regenlied is fascinating because of its use of the theme and accompaniment figure that Brahms also employed in the last movement of the G major Violin Sonata. Miss Cecil's German pronunciation was not as perfect as her Italian, but the words were always distinct and the meaning eloquently conveyed, even if the gutturals and consonants were too weakly emphasized and the vowels and diphthongs too flat in quality.

The final group contained five works that had the effect of novelties, although most of them have been available to recitalists for many years. Miss Cecil sang Hugo Wolf's Wer rief dich denn? with delightful defiance and humor, if a little too graciously. Els's cradle song, from Franz Schreker's opera, Der Schatzgräber, first produced at Frankfort in 1920, is Viennese schmalz of the best brand, and Miss Cecil made the most of it, with good taste. The final high tone, spun out softly against a chromatically sinuous piano accompaniment, was a vocal touch to be cherished in memory. Richard Trunk's Die Allee is more amusing in text than music, but Felix Weingartner's Post im Walde is a little masterpiece. The use of the post-horn call as an obbligato to the voice part is ingeniously exploited, and the song actually transports the listener into a moonlit forest. After capturing this lyric mood vividly, Miss Cecil completed the program with a bit of virtuoso singing in Jensen's Frühlingsnacht. Since Jan. 31 was Schubert's birthday, she included An die Musik among her encores.

—R. S.

Beth Miller, Pianist
Times Hall, Jan. 31 (Debut)

Beth Miller is a serious musician with several notable achievements to her credit, among them a bright tone and considerable technical agility in close-finger work. In spite of this, however, she did not seem prepared to undertake so arduous a program as that with which she made her recital debut. This included Bach's Chromatic Fantasia and Fugue; Mozart's D major Sonata, K. 311; Liszt's Sonata in B minor; and Ravel's Gaspard de la Nuit.

Flashes of spontaneity illumined Miss Miller's performance, but, in sum, her offerings lacked polish and genuine understanding. Her Bach, because of a rather listless execution of the work's elaborate spiral patterns, disintegrated rapidly, and the Mozart sonata, for all its good humor and charm, wanted expressive penetration. The Liszt sonata, her major undertaking, was played with more concern for its minute pianistic detail than the largeness of its conception would seem to warrant.

—J. S. H.

Alexander Borovsky, Pianist
Carnegie Hall, Feb. 2

Alexander Borovsky played Liszt in the grand manner, with aristocratic ease and elegance, bravura, and mellow, singing tone. Yet he was equally persuasive in his interpretations of

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William Pierce

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ORCHESTRAS

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The orchestra opened the program by performing The Star Spangled Banner and the beautiful Israeli national anthem, Hatikvah. The program proper began with the slow movement of Paul Ben-Haim's First Symphony. German-born and trained, and a resident of Tel Aviv since 1933, the composer represents the group of Israeli composers who attempt to portray their country's pastoral aspects through native melodies and rhythms. The result in this case is not strikingly exotic to Western ears, for it bears a close resemblance to Oriental-inspired impressionistic works. Transparently scored, and making tasteful use of instrumental colors, it skilfully creates and maintains a lovely, serene mood. It was a matter for regret that the symphony, which, according to the program notes, is "regarded by many as the finest symphonic work by an Israeli composer," was not given in its entirety.

The two contrasting Russian symphonies that made up the bulk of the program provided more complex and familiar material for appraising the nature of the orchestra. Its most notable asset was its string section, which employed a large, lush tone, overrich for many purposes, but highly effective in the intense passages of the Tchaikovsky composition. The brass and woodwind sections played well enough but without either the brilliance or sonority to oppose the heavy string tone. An opaque texture and a lack of homogeneity characterized the sound much of the time.

On the other hand, the 88 men and six women who made up the orchestra exhibited the zealousness that has impressed many of their guest conductors. They responded to Mr. Koussevitzy's direction with the utmost alertness, playing with a passion and eloquence that compensated in part for their technical shortcomings.

Mr. Koussevitzky's interpretations of the two symphonies are well known here, and in their main outlines they had their customary merits. They lacked inner conviction this time, however, because he seemed to concentrate on revealing the orchestra in its best aspects. This sometimes led to exaggerated tempos or to the glossing over of passages where detail and expressivity were impossible to achieve.

This concert, as well as the remaining 54 being played in the United States and Canada, was sponsored by the American Fund for Israel Institutions.

—R. E.

Szell Leads Philharmonic In Wagner, Haydn, and Schubert

New York Philharmonic-Symphony. George Szell conducting. Carnegie Hall, Jan. 11 and 12:

Prelude to Lohengrin .....Wagner
Symphony No. 92, G major (Oxford) ..... Haydn
Symphony No. 10, C major...Schubert

There was a very special quality in this program that was extremely gratifying, for all the familiarity of the music and the absence of the customary soloist. Whether simply because the music was magnificent or because it was magnificently played, or both, these were memorable concerts. The performances seemed to rise to greater and greater heights in a steady crescendo from the solidly-performed Lohengrin prelude to the crowning achievement of the Schubert symphony. The wonderful clarity of detail that George Szell summoned from the Philharmonic musicians was in superb evidence throughout, but reached its peak in the Schubert symphony, whose frequently noted heavenly length seemed to need just this to keep every moment magical. The myriad figurations surrounding Schubert's central ideas set them off with such entrancing effect that the composer's so-called repetitiousness was gloriously justified.

—A. B.



Handy-Boesser

Mayor Ralph A. Villani of Newark, N. J., with the smiling approval of Mrs. Hyman Solomon, president of the Newark Chapter of Hadassah, presents the key to the city to Leonard Bernstein before the Israel Philharmonic concert that opened the orchestra's transcontinental tour

Firkusny Plays Mendelssohn Concerto

The New York Philharmonic-Symphony's Sunday afternoon program at Carnegie Hall on Jan. 14 marked the end of George Szell's six-week engagement as guest conductor. From the previous Thursday-Friday program he repeated the Prelude to Wagner's Lohengrin and Schubert's Seventh Symphony, in C major. Between these two works he conducted Mendelssohn's Piano Concerto in G minor, with Rudolf Firkusny as soloist.

Mendelssohn's spirited and graceful work is not played much outside of conservatories any more, and it was a pleasure to see it appear twice this season in Philharmonic programs with first-rate pianists as its interpretors —Rudolf Serkin, who played it last November in a Pension Fund Benefit, and now Mr. Firkusny.

Once past the piano's initial entrance, where the rapid figurations were blurred, the soloist's performance was thoroughly delightful, sparkling and light-hearted in the brilliantly decorative bravura passages and charming in the tender slow movement. It was a model of the gracious romantic style that is neither salon-like nor weighty, and Mr. Szell's accompaniment matched it perfectly.

—R. E.

Bernstein Conducts Second Israel Philharmonic Concert

Israel Philharmonic. Leonard Bernstein conducting. Carnegie Hall, Jan. 14:

Symphony, C major, K. 425 (Linz) ..... Mozart
Sinfonia India .....Chavez
Symphony No. 2, C major..Schumann

The second public concert in New York by the Israel Philharmonic turned out to be less a manifestation of characteristically Israeli musical culture than a field day for Leonard Bernstein. The one Israeli piece originally listed, Oedeon Partos' Song of Praise, for viola and orchestra, was excised from the program in favor of Carlos Chavez' Sinfonia India, the kind of motor affair with which Mr. Bernstein is surest to win a hand. The conductor's aim, it seemed, was to obliterate any trace of modest, conservative European performance the orchestra might have retained until now, and to replace it with dynamic extravagances and almost continuous *sforzatos*. Neither the music on the program (with the exception of Mr. Chavez' animated embellishment of Mexican folklore) nor the orchestra itself profited from Mr. Bernstein's attempt to turn the affair into an instance of American symphonic commercialism.

The orchestra possesses a first-violin section that plays like an aggregation of Mischa Elmans. This proved to be either a blessing or a curse, according to the context of the moment. Expressive phrases were often en-

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ORCHESTRAS

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hanced in richness and communicative warmth, but passages requiring fine-grained, delicate articulation were not wholly within the violinists' present reach. The dominance of this section, moreover, made the orchestra top-heavy. The tone of the other strings had not an equal density; the woodwinds, while gracious enough in their phrasing, were weak, and often sounded as if they were playing in the next room; the rather crude brass section was not usually successfully related to the rest of the orchestra. Although reports from Israel have habitually spoken of the first-violin section, with its large population of pre-Nazi German concertmasters, as a priceless asset of the orchestra, I am inclined to think that the lushness of this group stands in the way of the development of any real equilibrium among the component parts of the ensemble.

Mr. Bernstein's reading of Mozart's Linz Symphony was no worse than wayward, and had its rewarding moments. The Schumann symphony, however, he tore to tatters, jabbing at the score with knifelike accents, tearing the slow movement phrase from phrase without any controlling rhythmic overview, and in general leaving the work a bleeding and mutilated corpse. Mr. Bernstein has never gone further toward substituting for unaffected musicianship what he evidently regards as salesmanship, and he presented the Israel Philharmonic in an excessively bad light. There seemed to be no reason for importing an orchestra from Israel merely to provide a medium for this young conductor's attempts to be sensational. Nor did there seem to be any intrinsic justification for shelving the only Israeli piece on the program in favor of a Mexican one. Mr. Bernstein permitted us to see and hear virtually none of the characteristic Israeli culture the orchestra was avowedly brought here to demonstrate.

—C. S.

Paray Makes New York Debut With Philadelphia Orchestra

Philadelphia Orchestra. Paul Paray conducting. Carnegie Hall, Jan. 16:

Overture to The Magic Flute . . . Mozart
Symphony No. 6, F major (Pastoral) . . . . . Beethoven
La Valse . . . . . Ravel
Prélude, La Fileuse, and Sicilienne, from Pelléas et Mélisande Suite . . . . . Fauré
L'Apprenti Sorcier . . . . . Dukas

Paul Paray's first New York guest appearance with the Philadelphia Orchestra (he conducted here during the World's Fair in 1939-40) was a triumph over adversity. Before the concert began, Harl McDonald, manager



Paul Paray

of the orchestra, came to the stage to announce that Mr. Paray had fractured his wrist in a fall on the ice in Philadelphia two days earlier. For a time the Parisian conductor feared that he might be forced to withdraw from the concert. When the time came, however, he decided to fulfil his assignment, and he conducted the entire program with his left arm, while his right arm remained immobile in a sling.

If the concert was a nervous strain for those who took part in it—as it must have been—neither Mr. Paray nor the members of the orchestra revealed any outward loss of composure. Except for Ravel's La Valse, which probably would never go well with such fussy and erratic rhythmic treatment as the conductor gave it, the texture and precision of the orchestra's playing were as admirable as ever, and there was no reason to feel that Mr. Paray had not communicated his full intentions toward all the pieces in the program.

The evening's list was much like many of Mr. Paray's workaday programs in his own Concerts Colonne in Paris, consisting as it did of a first half devoted to the classics and a second half given over to standard twentieth-century French items. It was disappointing that the visiting conductor showed no interest in widening our knowledge of contemporary French music by presenting something unfamiliar, but then he is not an adventurous musician at home either.

The Mozart and Beethoven works were clean and not bloated, although the Magic Flute Overture was nearly as fast and empty as The Flight of the Bumblebee and the Pastoral Symphony lacked philosophic repose. The orchestra's execution was nimble and the general effect was pleasurable. The most discriminating performance of the evening, however, was that of the first three movements of Fauré's suite of incidental music to Pelléas et Mélisande (the closing section, The Death of Mélisande, was omitted). Mr. Paray revealed the delicacy, the eloquence, and the charm of this lovely music in a manner that was straightforward and devoid of strained effects. The same tribute could not be paid him for either La Valse or The Sorcerer's Apprentice, both of which were frequently tortured out of shape and artificially theatricalized. The audience responded heartily to Mr. Paray's vigorous personal dynamism and to his display of courage in disregarding a painful physical handicap.

—C. S.

Saidenberg Little Symphony Bach Aria Group Town Hall, Jan. 16

The Bach Aria Group, directed by William H. Scheide, and the Saidenberg Little Symphony, conducted by Daniel Saidenberg, appeared together in the fourth and final concert of the Bach festival presented jointly by them this season. The program included Cantata No. 58, Ach Gott, wie manches Herzelied, for soprano, bass, and orchestra; arias drawn from seven other cantatas; and the Suite in B minor for flute and strings.

Norman Farrow's eloquent singing of the bass recitative and aria from Cantata No. 73, Herr, wie du willt, provided a devotional musical experience to be remembered. His penetrating interpretation was backed by unfailingly secure vocalism. Later in the evening Mr. Farrow was joined by Jean Carlton in the performance of Cantata No. 58. In this work, Miss Carlton sang with greater distinction than she had at any time earlier in the festival. Margaret Tobias, alto, and Robert Harmon, tenor, were heard in two arias apiece.

The Saidenberg Little Symphony was assisted by Julius Baker, flutist, in the B minor Suite. Mr. Baker's contribution was, unfortunately, obscured most of the time by the unrestrained volume of string tone. Mr. Saidenberg's accompaniments for the singers, however, were well modulated.

—A. H.

Boston Symphony Introduces Mennin Work

Boston Symphony. Charles Munch, conductor. Carnegie Hall, Jan. 17:

Overture to La Princesse Jaune . . . . . Saint-Saëns
Rapsodie Espagnole . . . . . Ravel
Symphony No. 5 . . . . . Mennin (First time in New York)
Symphony No. 1 . . . . . Schumann

Peter Mennin's Fifth Symphony was commissioned by the Dallas Symphony and first performed in Dallas on April 2, 1950. It is made up of three relatively short movements—two at fast tempos bracketing a slow movement marked Canto. Written in the linear polyphonic style of Hindemith, the work proceeds with a great deal of energy, interrupted from time to time by brass fanfares and percussion effects. For all its bright



Zino Francescatti Peter Mennin

and varied orchestration, the net result is monochromatic and monotonous; it develops its material in dogged fashion rather than with real imagination and expressively. The slow movement seems the most attractive, simply because it is less relentless in activity, and it ends with the one distinguished passage in the whole work, a series of charming cadential chords for wind instruments against sustained string tones. Perhaps there is more in the first and third movements than was apparent in this performance, for Mr. Munch conducted them with an inflexible beat.

The overture to Saint-Saëns' 1872 experiment in pseudo-Orientalism was attractively played, but it remained for Mr. Munch's generally perceptive presentation of Ravel's Rapsodie Espagnole to provide the only genuine rewards of the evening. A beautifully muted, transparent texture, shimmeringly alive with instrumental color, was maintained throughout the first three sections, and the sudden brief outbursts were admirably controlled. Only in the final jota did the conductor's penchant for pushing tempos beyond intelligibility mar an otherwise luminous interpretation. The playing of the orchestra was little short of dazzling.

Mr. Munch's exaggerated tempos, lunging accents, and steel-bound rhythms drained all the joy and warmth out of Schumann's Spring Symphony as well as some of the smoothness of the Boston Symphony's tone quality.

—R. E.

Charles Munch Conducts Berlioz' Fantastic Symphony

Boston Symphony. Charles Munch, conductor. Carnegie Hall, Jan. 20, 2:30:

Symphony No. 103, E flat major (Drum Roll) . . . . . Haydn
Rapsodie Espagnole . . . . . Ravel
Fantastic Symphony . . . . . Berlioz

To top off the second of his February pair of concerts in New York, Charles Munch brought forward again one of his specialties, Berlioz' Fantastic Symphony, with which he impressed his audiences a few seasons ago wherever he went on his first American tournées as a guest conductor. The music is well suited to his

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ORCHESTRAS

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ardent, theatrical temperament, and he roused the Boston players to a performance that was scintillant in its best moments, and exciting even when Mr. Munch's headstrong love of loud noise and a rash pace forced the orchestra into unclean playing. The first movement was a superb accomplishment from start to finish, for Mr. Munch communicated its wayward rushings and ebbings of romantic passion with spontaneity, yet with a technical poise that always kept the orchestra's sound under control. The waltz was taken rather too fast for the most sensual effect, but it was well executed, and the bucolic third movement was exquisitely articulated and graciously phrased. In the march and the diabolical finale, however, Mr. Munch appeared to stop listening to the orchestra, and the texture of the ensemble was often marred by the harsh uncouthness with which he often defaces allegros and prestos.

The performance of the Haydn symphony was in every way commonplace, revealing only a part of the content of an exceptionally rich score, but the Ravel work, except for the ugly rush of the jota in the finale, was realized with the greatest discretion and adroitness. Throughout the evening, the orchestra usually played beautifully when the music was soft and slow, and unpleasantly when it was loud and fast.

—C. S.

Bruno Walter Opens Philharmonic Brahms Cycle

New York Philharmonic-Symphony. Bruno Walter conducting. Zino Francescatti, violinist. Carnegie Hall, Jan. 18, 19, 20, and 21.

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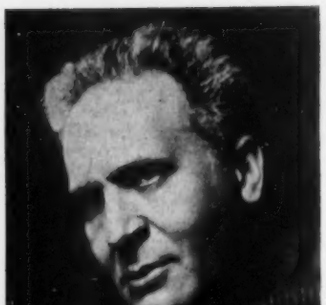
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Bruno Walter

Tragic Overture ..... Brahms
Violin Concerto ..... Brahms
Symphony No. 1 ..... Brahms

Bruno Walter opened his guest-conducting engagement with the New York Philharmonic-Symphony by conducting the first of a series of four programs to be devoted to the works of Johannes Brahms. Although the same program was repeated at all four concerts of the week, the auditorium was packed on the first night by an audience that gave every indication of appreciating the splendid performances they heard.

Brahms falls within the circle of composers in whose works Mr. Walter is at his best, and it is deeply satisfying to experience interpretations so fully possessed, so spacious, and so honest. In the Tragic Overture, the orchestra experienced some difficulty in following the conductor's somewhat vague rubato beat, but the conception was noble and the performance warm and moving. The ensemble got progressively better and better as the program advanced, and the evening culminated in a reading of the Second Symphony that was characterized by miraculous breadth of style and what seemed perfect understanding of the composer's intentions. This was no prettied-up Brahms nor a vehicle for conducting virtuosity but a serene, human, meaningful bringing into life of the central meaning of the score.

Mr. Francescatti's playing of the Violin Concerto was worthy of the distinguished occasion. His approach to the work was perhaps innately more romantic than that of Mr. Walter, but the two worked together in harmony to provide an interpretation that was masterful in technical co-ordination and deeply musical in content. Mr. Francescatti did not strive for a lush, sweet tone, but allowed the vigor and occasional roughness of Brahms's music to speak through his instrument. He surmounted the technical problems, including those posed by the Joachim cadenza, in masterly style. It would be ungrateful to complain of the overfamiliarity of the works in such a program when one is enabled to hear such vital re-creations.

—J. H., Jr.

Clifford Curzon Soloist As Brahms Series Continues

New York Philharmonic-Symphony. Bruno Walter conducting. Clifford Curzon, pianist. Jan. 25, 26, 27, and 28:

Variations on a Theme by Haydn ..... Brahms
Symphony No. 3, F major ..... Brahms
Piano Concerto No. 1, D minor ..... Brahms

A mellow atmosphere pervaded the second program in the Brahms cycle. Bruno Walter's approach to the Variations on a Theme by Haydn revealed the familiar work in a new light. It was most relaxing to enjoy the work as a musical experience rather than as the high-powered tour-de-force too many conductors (and duo-pianists) make of it. In the symphony, the conductor again chose to emphasize the gentler aspects, toning down the first and last movements to fit them more comfortably to the intimate character of the middle movements. Again the results were heartwarming.

The warmth, tenderness, and sensitivity of Clifford Curzon's playing were ideally in keeping with the general mood of the program. What the pianist's performance lacked in terms of the rugged power other pianists choose to bring to the D minor Concerto it more than made up for in patrician phrasing, crystalline detail, and compelling grace of sentiment. Mr. Curzon's loving treatment of the Adagio was something to remember, and his negotiation of the cadenzas was exemplary in its fusion of perfect freedom with perfect taste.

—A. B.

Leon Barzin Conducts Organ-Orchestra Works

National Orchestral Association. Leon Barzin, conductor. Virgil Fox, organist. Riverside Church, Jan. 28, 5:00.

Concerto for Organ, Strings, and Harp, Op. 22, No. 3 ..... Hanson
Concerto for Organ, String Orchestra, and Timpani, G minor ..... Poulenc
Symphonie Concertante for Organ and Orchestra, Op. 81 ..... Jongen

With all its concert halls, New York does not have one that provides satisfactorily for the performance of organ music. Both Town Hall and Carnegie Hall contain sizable instruments, but in each case the effectiveness of the organ is almost entirely nullified by the location of its pipes. As a result, solo and concerted organ literature is conspicuous by its absence from our concert programs. Leon Barzin, the National Orchestral Association, and Virgil Fox are to be commended for having presented this season, as well as last, a program of works for organ and orchestra.

It is regrettable that the performances in this instance did not turn out very well. The tubby romantic organ and the acoustics of the building constituted serious drawbacks to their success, but there were still others. Chief among them was the apparent lack of agreement between Mr. Barzin and Mr. Fox as to the tempos at which the works should be played.

In ensemble passages the performers managed to stay together fairly well, but there was little relationship between orchestral passages and solo organ passages. Whereas Mr. Barzin



Rudolf Firkusny Clifford Curzon

chose to maintain reasonably strict tempos when he was in charge of the proceedings, Mr. Fox preferred to indulge freely in rubatos when he was on his own. The resulting tug-of-war made the works they played seem unjustly fragmentary.

The Hanson concerto, in particular, suffered further from Mr. Fox's overuse of forte and fortissimo registrations. Frequently the listener was unable to hear any sounds from the strings even though he could see that they were playing. Jongen's richly-scored and (in the last movement) flamboyant composition received the most satisfying performance, since its instrumentation allowed the orchestra to meet Mr. Fox on his own terms.

—A. H.

Lessard and Uhl Works Played by Little Orchestra

Little Orchestra Society. Thomas Scherman, conductor. Town Hall, Jan. 29:

Suite, Don Quixote, for string orchestra ..... Telemann
Concerto for Wind Instruments ..... John Lessard (First performance)
Introduction and Variations on a Sixteenth-Century Melody, for string orchestra ..... Alfred Uhl (First performance in the United States)
Serenade, C minor, K. 388, for wind instruments ..... Mozart
Overture, Scherzo, and Finale, Op. 52 ..... Schumann

With music for strings alternating with music for wind instruments, and a work for full orchestra at the end, this program of the Little Orchestra had plenty of variety. It opened with the charming Telemann suite, whose pictorial suggestions of episodes in Don Quixote's adventures were not less piquant for the standard dance forms in which they are couched. John Lessard's Concerto for Wind Instruments, with its Stravinskian orientation, shows a remarkable gift for exploiting the timbres of the instruments and an ability to write cleanly

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METROPOLITAN OPERA

(Continued from page 229)

he assumed the title role in Gounod's Faust in its sixth performance of the Metropolitan season. His achievement was in every way an admirable one. Perhaps the most satisfying thing about Mr. Tucker as an artist is the conscientiousness with which he prepares new roles and continues to improve those already in his repertoire. His first performances are always satisfactory—usually a good deal more than that—but the real pleasure is in hearing and watching him build, and on how craftsmanlike a foundation, a good performance into a really memorable one.

His first Faust could hardly be called the ultimate in stylistic polish, for the music of French composers lies differently in the voice than that of Verdi, Donizetti, or Puccini, and his command of the dramatic situations was not helped by his being thrust without adequate stage preparation in a production that is at best a shoddy and second-hand piece of stage direction. He sang with great beauty of tone, however, and met head-on, with characteristic honesty, the vocal problems of the part. He never compromised the music merely to get a tone that would be personally satisfying, and in the end delivered a performance that was as creditable in its achievement as in what it promised. The rest of the cast had all sung their roles earlier—Nadine Conner, Margaret Roggero, Thelma Votipka, Frank Guarrera, Jerome Hines, and Lawrence Davidson. Fausto Cleva again conducted. The performance was a benefit for the Mizrachi Women's Organization.

—J. H., Jr.

Fledermaus, Jan. 15

Brian Sullivan's first appearance in the role of Alfred injected a new note into the sixth performance of Fledermaus. The young American sang the part easily and with excellent diction, achieving a sturdy tone that grew quite suave as his voice warmed up. Certainly his high A was sufficiently ringing to melt the heart of his beloved Rosalinda. If he was perhaps not quite impulsive or fatuous enough to suggest either "a wild oat" or the caricatured tenor, he was handsome to look at and agreeably conceited in manner. The rest of an otherwise familiar cast included Ljuba Welitch, Patrice Munsel, Risë Stevens, Nana Gollner, Charles Kullman, John Brownlee, Hugh Thompson, Paul Franke, and Jack Gilford. Tibor Kozma conducted.

—R. E.

Der Rosenkavalier, Jan. 16

The third performance of Der Rosenkavalier brought back to their roles for the first time this season Jarmila Novotna as Octavian and Hugh Thompson as Faninal. Miss Novotna was a completely winning Octavian, singing with a freshness and charm that were duplicated in her impersonation of the young, inconstant lover. Mr. Thompson's Faninal was, as always, creditably done.

The remainder of the cast had been heard earlier in the season, and included Helen Traubel as the Marschallin, Fritz Krenn as Baron Ochs, Nadine Conner as Sophie, and, in lesser roles, Thelma Votipka, Herta Glaz, Kurt Baum, and Alessio de Paolis. Fritz Reiner again conducted.

—A. B.

Il Barbiere di Siviglia, Jan. 18

Erna Berger sang the role of Rosina for the first time at the Metropolitan at this performance, with a beauty of style, dramatic intelligence, and fine taste that gave it a new flavor and perceptibly improved the tone of the whole production. Eugene Conley, making his first appearance in the part of Almaviva at the Metropolitan, sang with praiseworthy honesty and expressiveness. No other tenor at the Metropolitan within recent memory has achieved as much as he did in this almost impossibly virtuosic role. Lawrence Davidson was heard as Dr. Bartolo for the first time at the Metropolitan, and he, too, gave a vocally straightforward and dramatically forthright performance.

For once, the singers concentrated on Rossini's music in projecting the comedy, and even though much of the exaggerated horseplay that has defaced the production for many years remained, many of the musical distortions were gone, with the result that this was the best Barbiere the Metropolitan has given in some time. Miss Berger was not invariably on pitch, but the loveliness of her phrasing, the vivacity and charm of her characterization, and the fluidity of her fioriture made one forget the occasional slips. So distinguished an artist can well afford them. Mr. Conley found some of the embellishments hard going, but he never slurred them or attempted to fake through them, as so many tenors do, and his lyric arias were sensitively delivered. Mr. Davidson sang with fine, fresh tone; with added experience he will doubtless intensify the line of his performance.

Giuseppe Valdengo sang the role of Figaro with superb brio and ease. Once or twice, he was a bit careless, but this is a part that can be sung with extreme freedom. Cesare Siepi's splendid voice and imposing personality made much of the figure of Don Basilio. Herta Glaz sang Berta's aria di sorbetto vigorously, and George Cehanovsky, Alessio de Paolis, and Ludwig Burgstaller contributed to the high spirits of the evening.



Sedge LeBlang

Garson Kanin (seated), stage director of the Metropolitan's Fledermaus revival, consults on the score with Eugene Ormandy, who conducted it

Alberto Erede's conducting was uneven. In the overture he let the orchestra get out of hand, but later in the opera he achieved notable delicacy and clarity of detail in the ensembles. As a whole, the performance could have been crisper and fierier. Désiré Defrère's stage direction still employs the semaphore arm movement, chorus routines, and other musty devices that should be cleared out of the action. Thanks to the artists, however, and to Mr. Erede, this performance showed a marked improvement over previous ones. Miss Berger's that she sang Lotti's Pur Dicesti in the Lesson Scene.

—R. S.

Double Bill, Jan. 19

The very first repetition of the Metropolitan's newly-staged productions of Cavalleria Rusticana and Pagliacci (which are discussed at length by Cecil Smith in the feature section of this issue) brought a change of cast when Regina Resnik sang her first Santuzza of the season, replacing Zinka Milanov, who had made her redebut with the company in the first performance of Cavalleria Rusticana.

Miss Resnik delivered a stagewise, vocally secure, and often impassioned performance, and adopted her movement well to Hans Busch's admirable staging. Richard Tucker was again a magnificent Turiddu, and the other roles were filled, as before, by Martha Lipton, Jean Madeira, and Clifford Harcuot. The cast in Pagliacci remained constant—Ramon Vinay, Delia Rigal, Leonard Warren, Frank Guarrera, and Thomas Hayward. The only other difference from the earlier performance lay in the fact that Alberto Erede bestirred himself somewhat more, and delivered a really telling account of the Cavalleria Rusticana score.

—J. H., Jr.

Fledermaus, Jan. 20, 2:00

The seventh performance of Fledermaus was heard on the regular Saturday afternoon broadcast. Eugene Ormandy conducted a cast that included Marguerite Piazza, Patrice Munsel, Risë Stevens, Nana Gollner, Charles Kullman, Richard Tucker, John Brownlee, Hugh Thompson, Paul Franke, and Jack Gilford.

—N. P.

Il Trovatore, Jan. 20

When Verdi's Il Trovatore came around in the schedule for the fourth time this season, three scheduled changes of cast and one unexpected substitution were made. Zinka Milanov appeared as Leonora for the first time since Feb. 15, 1947; Robert Mer-

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OPERA

(Continued from page 249)

rill sang the role of the Count di Luna for the first time this season; Lucine Amara undertook the confidential duties of Inez for the first time anywhere; and George Cehanovsky stepped into the part of the Gypsy in place of John Baker, who went onto the sick list at the last moment. Alberto Erede again conducted, and the remaining roles were sung by Fedora Barbieri, Kurt Baum, Nicola Moscona, Thomas Hayward, and Alessio de Paolis.

Miss Milanov's singing was beautiful but cautious. Except in the Miserere and at the climax of the fourth-act soliloquy, D'amor sull' ali rosee, there was little of the free outpouring of rich, effortless tone that gave eloquence to her Trovatore performances in other years. For the most part her vocalism was conceived on what for her is a miniature scale. The florid passages were steadily and expertly vocalized, but were so soft that they tended to drop out of the context of longer passages they ornamented; every high note was sung *mezza voce* except in a few spots where the dramatic meaning of the score would have been too openly flouted. Within its limits, Miss Milanov's singing was distinguished, and certainly a credit to the managerial discretion of Mr. Bing, who induced her to return to her Metropolitan public. Once she is fully back in the swing of things, perhaps she will feel less tentative.



Alberto Erede



Sedge LeBlang

Jarmila Novotna as Orlofsky

Mr. Merrill's voice showed the ravages of his recent cold. In Il balen his tone was unnaturally dark and heavy, and he experienced unwonted difficulty with his breath support. In the opening scene he made two prominent musical errors.

Miss Amara's voice was pungent in the little role of Inez, and her acting was sympathetic. Mr. Cehanovsky's assignment, of course, was finished almost before it was begun. The performance as a whole went smoothly, but it was seldom exciting except when Miss Barbieri was on the stage, or when Mr. Baum was hurling out his vibrant high Cs in Di quella pira.

—C. S.

Il Trovatore, Jan. 23

A benefit performance for the New York Protestant Episcopal City Mission Society brought Zinka Milanov's second appearance as Leonora since her return to the company, and Francesco Valentino's first assignment of the season, in the role of the Count di Luna. Miss Milanov's singing continued to sound tentative, though she was somewhat more at ease in forte tones in the upper register. Mr. Valentino sang with good style and an effective sense of characterization, if often with tight-sounding tones. Alberto Erede conducted, and the other members of the cast were Fedora Barbieri, Barbara Troxell, Kurt Baum, Nicola Moscona, Thomas Hayward, George Cehanovsky (again replacing the indisposed John Baker), and Paul Franke.

—C. S.

Faust, Jan. 24

In this performance Delia Rigal was scheduled to sing the role of Marguerite for the first time anywhere—her fourth brand-new part this season—but indisposition kept her out of the cast. In her place Paula Lenchner appeared on 24 hours' notice, undertaking her first major assignment at the Metropolitan. Although her voice was pretty except on most of the high notes, which were not freely emitted, it was little and trembly. Lyric measures were insufficiently sustained, and climaxes lacked force. In the quartets in the garden scene, the other three singers projected their voices more effectively than Miss Lenchner was able to; here there often seemed to be no soprano part at all. Her musicianship was adequate, however, and her acting, while small in scale, was pertinently planned. But until she learns to send her voice out into the auditorium there is no reason for her to hope for success in leading roles.

Giuseppe di Stefano sang the title role for the first time this season, accomplishing a fabulous diminuendo of a beautifully produced high C in Salut, demeure, but otherwise offering little that was gratifying in the way of vocal style or visual illusion. The ballet danced choreography so extensively revised by Antony Tudor as to be almost entirely new. Much cleaner in design than the earlier Walpurgisnacht dances and more grateful in material for Nana Gollner, the prima ballerina, the new ballet improved the tone of the performance considerably, although it was not well executed by the corps. Fausto Cleva conducted the performance, and the other singers in the cast were Thelma Votipka, Margaret Roggero, Robert Merrill, Cesare Siepi, and Lawrence Davidson.

—C. S.

Fledermaus, Jan. 25

The familiar cast that presented the eighth Fledermaus performance included Ljuba Welitch, Patrice Munsel, Jarmila Novotna, Charles Kullman, Eugene Conley, John Brownlee, Hugh Thompson, Paul Franke, Jack Gilford, and Nana Gollner. Tibor Kozma conducted.



Sedge LeBlang

Karin Branzell as Erda

Miss Novotna, who had sung Freia in the matinee performance of Das Rheingold, set what was said to be a record by singing Orlofsky in this performance. Appearances by a singer of the first magnitude twice in one day are as rare as the iron-man stunts that sometimes lead pitchers in baseball to work both ends of a doubleheader. Miss Novotna's feat, which involved appearing as a female in one opera and *en travestie* in the other, might be equated with pitching one game as a righthander and the other as a southpaw. At any rate, officials said that nobody else had ever done it before at the Metropolitan.

—N. P.

La Traviata, Jan. 26

In the season's tenth presentation, Verdi's La Traviata was sung by Delia Rigal, Lucielle Browning, Margaret Roggero, Jan Peerce, Giuseppe Valdengo, Alessia de Paolis, George Cehanovsky, Osie Hawkins, and Clifford Harvuot. Alberto Erede was the conductor.

—N. P.

Das Rheingold, Jan. 27, 2:30

As in the earlier performance on Jan. 25, the current restoration to the repertory of Wagner's Das Rheingold was memorable primarily for the beautiful and expressive playing of the orchestra under Fritz Stiedry's direction. Seldom in recent years has any Wagner score sounded so luminous; and in the case of Das Rheingold an ensemble of such superior quality is especially hard to attain, because of the transparency and textural purity of the orchestration, which often sounds almost like chamber music.

Karin Branzell, kept from singing the previous Thursday by a severe cold, made her return to the Metropolitan in this Saturday matinee. One almost wished she had been less of a trouper, for her voice had not regained its resonance, particularly in the middle and low ranges. But it was rewarding to hear once more, even under difficulties, the breadth of her style and the sensibility of her word-inflection as she declaimed Erda's warning to Wotan. Another new member of the cast was Lawrence Davidson, who stepped in for the indisposed Gerhard Pechner in

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OPERA

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truly heroic fashion, giving a generally competent account of a part he would be the first to admit he is not ready for. Leslie Chabay took over the role of Mime, sung on Thursday by Peter Klein, and gave a rather pallid account of it. The rest of the cast was unchanged, and consisted of Margaret Harshaw, Jarmila Novotna, Erna Berger, Lucine Amara, Herta Glaz, Set Svanholm, Brian Sullivan, Hans Hotter, Osie Hawkins, Jerome Hines, and Dezso Ernster.

The broadcast over the ABC network was the first of four consecutive Saturday afternoons devoted to the first complete broadcast of the Ring cycle in the history of American radio.

—C. S.

Il Trovatore, Jan. 27

The season's fifth performance of Il Trovatore found Zinka Milanov in exceptionally flexible and luminous voice throughout the first three acts, and although the tones tended to sag below pitch in the last act they remained beautiful in quality until the end. Fedora Barbieri's Azucena again raised the temperature of the house, and Kurt Baum was in fine form as Manrico. Nicolo Moscona, in good voice, was Ferrando, and Leonard Warren, in rather shaky voice, was the Count di Luna. Thomas Hayward, Paul Franke, Barbara Troxell, and George Cehanovsky completed the cast, and Albert Erede again conducted.

The performance, a non-subscription one, commemorated the fiftieth anniversary of the death of Giuseppe Verdi, and Miss Barbiere had to hasten to the opera house immediately after singing in the NBC Symphony performance of the Manzoni Requiem, conducted by Arturo Toscanini, in order to appear. Before the curtain went up, Giovanni Martinelli, long a leading tenor at the Metropolitan, and one of the great figures in opera, spoke briefly in memory of the composer. Guests of honor included Alberto Tarchiani, Ambassador of Italy in the United States; Aldo Mazio, Italian Consul General in New York, and Mrs. Mazio; Luciano Mascia, permanent Italian observer to the United Nations; and Franco Colombo, director of the New York branch of the publishing firm of G. Ricordi.

—J. H., Jr.

Double Bill, Jan. 29

Kurt Baum, as Turiddu in Cavalleria Rusticana, was the sole new participant in the third presentation of the newly staged double bill. Robert Merrill, who was scheduled to sing Silvio in Pagliacci, was indisposed, and the role was again taken by Frank Guarrera. Zinka Milanov, Martha Lipton, Jean Madeira, and Clifford Harvuot were the other principals in Cavalleria Rusticana, and Delia Rigal, Ramon Vinay, Thomas Hayward, and Leonard Warren in Pagliacci. Alberto Erede again conducted both operas. Mr. Baum sang with opulent tone and forceful delivery, and gave a very credible representation of Turiddu's character. Both operas were, in the main, well sung. Miss Rigal and Mr. Guarrera, in particular, were far more at ease than they had been at the premiere of Max Leavitt's problematical production.

—C. S.



Sedge Le Blang

Delia Rigal as Nedda repulses the advances of Leonard Warren as Tonio in the stylized production of Pagliacci recently given at the Metropolitan

Il Barbiere di Siviglia, Jan. 30

The seventh performance of Rossini's Il Barbiere di Siviglia was conducted by Alberto Erede and sung by Patrice Munsel, Herta Glaz, Giuseppe di Stefano, Giuseppe Valdengo, Cesare Siepi, Gerhard Pechner, George Cehanovsky, Paul Franke, and Ludwig Burgstaller.

—N. P.

Der Rosenkavalier, Jan. 31

Eleanor Steber sang her first Marschallin of the season in the fourth performance of Der Rosenkavalier. The rest of the cast, except for Lois Hunt, who sang her first Milliner of the season, were familiar—Jarmila Novotna as Octavian, Erna Berger as Sophie, Fritz Krenn as Baron Ochs, Kurt Baum as the Italian Singer, and a whole host of others in parts ranging from the secondary to the minuscule.

Miss Steber's performance was much the same in form as it had been when she first did it, last season, but the firmer tonal projection that she has found this season improved its vocal quality measurably. The only thing that might furnish a basis for complaint was a certain emotional detachment that kept her projection of the part from being as moving as it might have been. Miss Novotna was in good voice, and delivered as aristocratic a performance as always. Fritz Reiner's reading of the score, aside from a few over-hasty tempos, none of them in crucial places, was a model of control and high musicianship.

—J. H., Jr.

Fledermaus, Feb. 2

The cast of the ninth Fledermaus performance consisted of Ljuba Welitch, Patrice Munsel, Jarmila Novotna, Nana Gollner, Set Svanholm, Brian Sullivan, John Brownlee, Hugh Thompson, Paul Franke, and Jack Gilford. The conductor was Tibor Kozma.

—N. P.

Die Walküre, Feb. 1

Gunter Treptow, the Metropolitan's new German tenor, made his debut as Siegmund in the season's first performance of Die Walküre, the second stage in the Ring cycle under Fritz Stiedry. He proved to be a dependable musician, well versed in the traditions of the part, without any especially distinctive qualities of voice or dramatic approach. Mr. Treptow had the tendency many German tenors have to sing loud phrases explosively and with rough tone. Assured as his performance was, it offered little beauty of vocalism, either in such lyric passages as the Winterstürme wichen dem Wonnemond, or in such heroic passages as the Wälse! Wälse! In the second act his singing improved in its command of legato and coloring, but without losing its husky quality in light passages. Mr. Treptow obviously understood the dramatic requirements of the role, and his characterization was intelligent, if conventional. He conveyed both the rapture of the first act and the manly resolution and compassion of the second.

Astrid Varnay, the Sieglinde, acted very imaginatively and with such plastic grace that it was disappointing to find her singing somewhat uneven in this performance. She is so fine an actress and so brilliant a musician that one always hopes to find her singing as controlled and finished as her dramatic conceptions.

Helen Traubel sang the Todesverkündigung and War es so schmählich? with sumptous beauty of tone and curve of phrase. The opening of the second act is not one of her happiest Wagnerian passages, and she was not in good voice when she sang the Hojotoho! But her voice came into its own once the nervous strain of the perilous leaps was past.

Ferdinand Frantz was a vigorous Wotan, a bit too spendthrift with his vocal powers at this performance to be in his best condition for the farewell. If the role taxed his voice heavily, he met the challenge with confidence and a bold attack, although he might have imbued it with greater nobility. His acting was always lucid; it was a tribute to his understanding of the text that he could make any sense out of Wotan's narrative at all, in view of the fact that it has been cut to ribbons in this year's version. In compensation, Mr. Stiedry has given us the third act uncut.

Blanche Thebom was a handsome and vehement Fricka, but her singing was too unsteady and variable in quality to convey the majesty of the music. In such passages as So ist es denn aus mit den ewigen Göttern, and even more in Deiner ew'gen Gattin heilige Ehre beschirme heut' ihr Schild, one missed the seamless line, the firm resonance needed to do justice to Wagner's magnificent phrases. Lubomir Vichegonov's voice and figure were too slight for the role of Hunding, but he performed competently.

The Valkyries were sung by Regina Resnik, Thelma Votipka, Irene Jessner, Lucielle Browning, Martha Lipton, Jeanne Palmer, Herta Glaz, and Jean Madeira. Their shrill singing, most of the time off pitch, was a sad chapter in this Walküre performance. Herbert Graf's direction of the opening of the third act was awkward and artificial in any case. The sudden runs and meaningless turns of the Valkyries and their ungraceful group-

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OPERA

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ings made the scene look as bad as it sounded. It needed careful rehearsal.

As a whole, the performance improved from act to act, as Walküre performances usually do, the thickening texture and increasing dramatic complexity of the music giving a lift to the performers. As in the Rheingold performance the previous week, Mr. Stiedry and the orchestra contributed the most distinguished element. The lyric measures of the first act were ecstatically sung by the strings and winds, the storm music was thrilling (if overdriven in a few climaxes), and the fire music was sustained through to the end, without sagging in pitch or losing refinement of color and timbre.

The more one sees and hears the Ring with Lee Simonson's scenery, the more one realizes what a handicap it is to the artists. Let us hope that Mr. Bing will leave it out in the rain frequently, so that it will at least lose its garish colors and outlines. With all its shabbiness, the old setting was infinitely more Wagnerian in suggestive power and harmony with the composer's expressed desires. In the pit, this was a memorable Walküre performance; on the stage, it was spotty.

—R. S.

Die Walküre, Feb. 3

The season's second performance of Die Walküre, broadcast in the regular Saturday afternoon series, which this year is offering the American radio audience its first complete Ring cycle, was not a distinguished one in many respects, although it brought Kirsten Flagstad's first Brünnhilde at the Metropolitan since 1939.

Miss Flagstad's voice warmed up slowly, and although she phrased with great regard for color and detail her performance was most impressive for its dramatic qualities, which were of a high order throughout. Her voice reached something approaching its full splendor in the third act, and she delivered War es so schmählich? with great beauty and amplitude of tone as well as with the new vitality of meaning that she had displayed earlier. The dramatic rightness of her movement on the stage was a joy all through the performance, and the impression of youthful exuberance she communicated in making her second-act entrances was so remarkable that she could easily be forgiven some thin, over-pitch singing in the Hojotoho! Her control never wavered after that, however, and if her voice wanted some of its customary richness and power she proved again and again that in addition to being a singer of unsurpassed vocal standards she is a greater artist than when she was here before.

In most other respects, the performance paralleled that of the previous Thursday, except that Astrid Varnay was back in good voice and sang with a tonal quality that matched her fine musical and dramatic grasp of Sieglinde's part. Mr. Treptow, in freer and smoother voice than before, still made a colorless Siegmund. Ferdinand Frantz was Wotan; Blanche Thebom, Fricka; and Lubomir Vichegonov, Hunding. Fritz Stiedry conducted with pace and balance, except for some rough brass playing, and the cast was completed by this year's assortment of Valkyries.

—J. H., Jr.

Il Barbiere di Siviglia, Feb. 3

Any doubt that may have remained as to Roberts Peters' ability to fill a central assignment was thoroughly scotched when she sang Rosina in Il Barbiere di Siviglia for the first time. In her earlier appearances, as Zerlina in Don Giovanni and as the Queen of the Night in The Magic Flute, only a part of the soprano responsibilities fell upon her, since both Mozart operas have more than one leading soprano part. In the Rossini comedy she was able to prove that she did not need a bulwark of more experienced soprano colleagues, for her performance was assured, competent, and in every way a delight. From the lowest portion of its range —the role was originally conceived for a mezzo-soprano, and puts the bottom register of a soprano to a severe test—to the several high Fs that she interpolated with ease and amplitude of tone, the music asked nothing her voice was not able to supply. The lower tones were full-bodied, clear, and articulated with a forward focus that made them carry perfectly over the orchestra, and the flexibility and accuracy of her florid singing were extraordinary. Without hunting out ancient recordings by Maria Galvany or recalling Josephine Antoine in the very first years of her operatic career, it would be hard to call to mind scales of such swift, rippling spontaneity or staccato arpeggios of such insouciance and brilliant accuracy. Yet she was never a mere technical machine, for her phrasing was aristocratic and her tone coloration reflected many facets of the text. As an actress she was pert without being either affected or hard, and she moved unselfconsciously, if with a lingering trace of wiggliness that she should not find it difficult to eliminate. As the opera progressed and everything continued to come off precisely as it should the enthusiasm of the audience—which had been ample after Una voce poco fa and the subsequent stretta—grew impressively, and its response after she had sung Auber's phenomenally difficult aria Or son sola in the Lesson Scene approached the proportions of an ovation.

The rest of the performance was an immense improvement upon early-season versions of Il Barbiere. The comic action of all the principals had been whittled down, pointed up, and timed better, and there was less of an air of vulgar improvisation. Giuseppe di Stefano patently had been working at his music, for he now sang most of the coloratura accurately and completely, and in general used his beautiful voice in the interests of tastefulness and expression. Robert Merrill, apparently recovered from the laryngitis that had afflicted him, vocalized Figaro's music superbly, negotiating scales and turns with fluency and employing a dynamic range and a variety of nuance that are new assets of his performance in the role this year. His characterization was lively and amusing without ever becoming forced. Alberto Erede conducted cleanly, and gave the instrumental score considerable sparkle. The cast was rounded out by Cesare Siepi, Salvatore Baccaloni, Jean Madeira, George Cehanovsky, Alessio de Paolis, and Ludwig Burgstaller.

—C. S.



Fritz Stiedry, conductor, and Set Svanholm, tenor, exchange roles during a Ring-cycle rehearsal for the Metropolitan

Ilse M. Rumpler

Strauss Operetta To Be Sent on Tour

S. Hurok and the National Concert and Artists Corporation have announced that they will send a new production of Johann Strauss's operetta Die Fledermaus on a transcontinental tour next season. It will be sung in an English adaptation made by Ruth and Thomas Martin. Irra Petina, who has appeared with the Metropolitan Opera Company and in such musical productions as Song of Norway and Magdalena, will sing the role of Rosalinda. The entire company will number fifty. The décor will be designed by Elemer Nagy, who has created the sets for many Central City Opera Festival productions, and the performances will be conducted by Mr. Martin, of the conducting staff of the New York City Opera Company, and Michael Kuttner, conductor of the Central American Opera Company.

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Cesare Siepi and André Mertens

Cesare Siepi Signed by Mertens

Cesare Siepi has signed a three-year management contract with André Mertens of the Mertens and Parmelee division of Columbia Artists Management. The 27-year-old Italian bass made his first appearance in the United States in the opening-night performance of Don Carlo at the Metropolitan Opera last fall. Later in the season he was also heard in The Barber of Seville and in Faust. On Jan. 27 he was bass soloist in the commemorative performance of Verdi's Requiem given by the NBC Symphony under Arturo Toscanini's direction. He will also sing the solo part in the Metropolitan Opera's performance of the work in March under Bruno Walter. He has sung at La Scala in Milan, at the Edinburgh Festival, at Covent Garden, and in Scandinavia, Switzerland, Spain, and Mexico.

Tulsa Philharmonic Appoints New Manager

TULSA.—The Tulsa Philharmonic has named Milton Holtz, formerly a field representative for Community Concert Service, as manager. He will assume his duties immediately. The orchestra's regular conductor is H. Arthur Brown.

RECITALS

(Continued from page 245)

Prokofieff and of Bach. This recital was an impressive demonstration of live-minded versatility as well as of a superb command of the instrument. He began with four Scarlatti Sonatas, Longo Nos. 457, 104, 481, and 495, of which only the C major Sonata, Longo No. 104, was very familiar. The purling trills and scintillating passage-work in these sonatas augured well for the rest of the recital. In selecting music by Bach, Mr. Borovsky then did what regrettably few pianists do these days; he played two preludes and fugues from The Well-Tempered Clavier instead of a thunderous transcription of an organ or violin piece. The Prelude in F sharp minor from Book II, was interpreted with rich introspective vision, and the fugue was flawlessly enunciated. The brilliance of the D major Prelude and Fugue from Book I, offered excellent contrast. In Beethoven's 32 Variations in C minor, Mr. Borovsky's refinement of touch, phrasing and pedaling came to the fore.

Chopin's B flat minor Sonata is becoming something of a cross to bear through its constant recurrence in piano recital programs, but when it is as eloquently played as it was on this occasion it is as exciting as ever. Prokofieff's Ten Visions Fugitives, Op. 22, and March, Op. 12, No. 1, were impeccably done, and the program concluded with a luscious performance of Liszt's Consolation No. 5, in D flat major, and transcendental performances of the Transcendental Studies, Chasse-neige and A Capriccio.

—R. S.

Elliot Magaziner, Violinist
Times Hall, Feb. 2 (Debut)

Imagination, intelligence, taste, and technique operated in combination to make Elliot Magaziner's debut recital a musical event of distinction. Imagination led to the building of a substantial program that held something of interest for all types of listeners. Mozart's Sonata in B flat, K. 484, was for those who must hear a work from the classical period; Berezowsky's Concerto for Violin, Op. 14, was for modernists; Saint-Saëns' Fantasie for Violin and Harp made a rewarding novelty; and Glazounoff's Concerto in A minor supplied the pyrotechnics without which many violin enthusiasts would feel cheated.

Intelligence illuminated the performances not only of Mr. Magaziner, but of Leopold Mittman, pianist, and Abraham Rosen, harpist, who were his assisting artists. At all times the listener was aware that the musicians understood the content as well as the style of the works they played.

Good taste kept Mr. Magaziner from ever indulging in technical display for its own sake. The Glazounoff concerto would, in fact, have been more interesting had the violinist been more the showman than the conscientious musician. His technique, while not electrifying, was of the solid reliable sort that instills confidence in the auditor. Nothing gave more pleasure during the entire program than Mr. Magaziner's and Mr. Rosen's affectionate performance of the Saint-Saëns fantasie. This work is more than a curiosity or a period piece; it has some excellent writing for both instruments as well as inherent musical validity. Berezowsky's concerto was also stimulating in its sharp contrasts of intense drama and somber lyricism.

—A. H.

Stanley Hummel, Pianist
Town Hall, Feb. 3

Stanley Hummel's recital was notable for the pianist's musical sensibility and technical address. The program included the Bach-Liszt Organ Fantasia and Fugue in G minor; Mozart's Sonata in F major, K. 332; Samuel Barber's Sonata; a Chopin group; and items by Debussy and Kabalevsky.

Mr. Hummel, who is head of the piano department at Adelphi College, played these works with rhythmic precision, clean articulation, and a sense of their various styles. The pianist's tone was generally agreeable if a shade limited in color and, in loud passages, a bit inclined towards hardness. While all of his performances were thoughtfully planned, the Mozart sonata and other items of intimate cast emerged more successfully than such works of grander proportions as the Barber sonata and the Liszt transcription.

—A. B.

St. Olaf Lutheran Choir
Carnegie Hall, Feb. 3, 5:30

Olaf C. Christiansen directed his 64-voice St. Olaf Lutheran Choir in a program of unaccompanied works that included, among others, Palestrina's Hodie Christus Natus Est; Bach's Jesus, Priceless Treasure; Victoria's O Magnum Mysterium; Schein's Die mit Tränen säen; Jean Berger's Vision of Peace and his Brazilian Psalm; and Gretchaninoff's Our Father.

The singing of the choir was machine-like in its precision, and the choral tone, almost devoid of vibrato, was cold and unyielding. Mr. Christiansen's firm discipline over his singers was further demonstrated by the fact that they all distorted certain vowel sounds in exactly the same way and to the same degree. Since the aim of the conductor seemed to be technical rather than musical, it would be pointless to speak of interpretations. Mr. Christiansen achieved astonishing unanimity of performance from his singers, and that seemed to satisfy the audience.

—A. H.

Composers' Forum
McMillin Theatre, Feb. 3

The fifth program presented this season by the Composers' Forum was devoted to compositions by Marga Richter and Noel Sokoloff. With Miss Richter at the piano, Phyllis Goodmund, soprano, sang ten of her songs, and Herbert Tichman played the clarinet part in her Sonata for Clarinet and Piano. Her String Quartet No. 1 was performed by Michael Avsharian and Jack Heller, violinists; Conny Kiradjieff, violist; and Edward Bisha, cellist.

These compositions proved to be original, personal, and consistent in style. Sometimes in the sonata and quartet the composer's characteristic nervous energy almost brings about incoherence, but the same works also contain passages of well-ordered lyricism that seem to clarify and justify their overactive counterparts. The song accompaniments are generally excellent; some of the vocal lines, however, contain awkward, angular interjections that contribute to neither musical nor literary effectiveness.

Sokoloff was represented by his Pastoral Suite for Wind and Strings, played by the senior orchestra of the Mannes Music School with Carl Bamberger conducting; a String Quartet, played by Peter Schaffer and Ronald Hudson, violinists; Seymour Illion, violist; and Holley Haste, cellist; and Three Psalms, sung by Richard Chapline, baritone, with Norman Johnson at the piano.

The quartet was the most impressive of Sokoloff's contributions; it is short, concise, and skillfully constructed. Sokoloff, in contrast with Miss Richter, favors diatonicism in his music. The Psalms are rather dull concert works. The fact that they were written to be danced may account in part for their shortcomings as pure music, but the musical ideas do not equal those contained in the quartet and the ingratiating little pieces that make up the suite. Bernard Wagenaar acted as moderator for the discussion session that followed the musical program.

—A. H.

Kurt Weill Concert
Town Hall, Feb. 3

Last summer, at Lewisohn Stadium, the theatre music of Kurt Weill, who died last April 2, was given a special evening all to itself, but that concert was devoted to excerpts from his Broadway period, which began with Knickerbocker Holiday (1936). It remained for this program to give the New York audience a real chance to sample the earlier, tarter, and more

(Continued on page 254)

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RECITALS

(*Continued from page 253*)

vitally original works that he produced in Europe. There were songs from Glückliches Ende and Mahagonny, and the entire last half of the evening was devoted to a concert performance of excerpts from Die Dreigroschen Oper.

The program began with three songs from shows written for Broadway—Lonely House, from Street Scene, and How Can You Tell an American? and September Song, from Knickerbocker Holiday—sung by Victor Clarke, who gave them performances of forthright vigor but no distinction. Three songs from the composer's Paris sojourn (1933-35)—Complainte de la Seine, Le Grand Lustucru, and J'Attends un Navire—received better stylistic treatment from Nina Valery, but the first real foretaste of the delights that were to come came in Grete Mosheim's superb singing (or rather delivery in *sprechgesang*) of Soerbaya Jonny, from Glückliches Ende, and Wie man sich bettet, so liegt man, from Mahagonny. The first half ended with two songs from Weill's last show, Lost in the Stars, and one from One Touch of Venus, all sung very well indeed by Inez Matthews.

The concert version of Die Dreigroschenoper enlisted the services of the composer's wife, Lotte Lenya-Weill, Maria Collum, Ralph Herbert, Stefan Schnabel, Herbert Zernik, and The Quartette (John Kuhn, Keith Kaldenberg, Theodore Uppman, and Roy Urhausen, who had earlier delivered Auf nach Mahagonny). Alfred Goodman and Walter Joseph, who had shared earlier accompanying duties with Rudolph Goehr, were at the two pianos.

In Die Drei which was first performed in Berlin in 1928 and became an immediate success, Bertold Brecht's libretto owes as little to John Gay's The Beggar's Opera as Weill's score does to English folk song. Both capture the mood of time and place—the bitter cynicism, the hardness, the despair, the sardonic humor, and the social turbulence of post-war Germany. Yet through them a deeper humanity and compassion speak most movingly. Die Dreigroschen Oper is a strange



Erna Berger Alexander Borovsky

work. It is entirely of its own time, but in its bitter test and its deliberate vulgarization of standard musical formulas it achieves somehow a universality that makes it undeniably a work of art. This is something that cannot be said of Weill's work in this country, for here his unfailing craftsmanship fell prey, at least in part, to the urban conventionalities that his earlier, revolutionary works had satirized with such Swiftian bitterness.

The performance, under-rehearsed and ragged in some details, was in sum total a fine one. Lotte Lenya-Weill is a marvelous creature to see, and she had at her command a subtle and delicately underlined delivery that made every syllable of Polly's part clear and meaningful while preserving, indicating, or transcending the musical line. There are few singers who have as wide and sure a command of the stage as Mr. Herbert, and his singing of Mäckimesser was nothing short of superb. The rest, and particularly Mr. Schnabel, as Peachum, were worthy of the occasion.

A capacity audience, many of whom sang their way silently through Die Dreigroschen Oper, attended, and a program insert announced that a repetition of this rarely vital program had already been scheduled.

—J. H., Jr.

Erna Berger, Soprano
Town Hall, Feb. 4, 3:00

Perfection is the only just epithet for Miss Berger's singing in this recital, the first in a series of three. She had chosen a program of arias and songs by Gluck, Lotti, Mozart, and Schubert ideally suited to her voice and temperament, and she was in full control of her resources every moment. The shimmering colors of her tone, the even, endless breath, the beauty of phrase, and the clarity of diction were reminiscent of Elisabeth Rethberg and of Elisabeth Schumann in the days of their glory. Not only were Miss Berger's interpretations alive with humor, tenderness, pathos, or animation, as the songs required, but her singing was physically exciting in its wonderful exactitude and efficiency. Every vocal student in the audience had a priceless lesson, as well as a rich musical experience, to store in his memory.

The program opened with a heartfelt performance of Gluck's aria O del mio dolce ardor, from Paride ed Elenà, and Lotti's Pur dicesti. The first Mozart group included Ridente la calma; Dans un bois; Abendempfindung; Der Zauberer; Das Veilchen; L'amerò sarò costante, from Il Rè Pastore, with the violin obbligato sensitively played by Aaron Rosand. Miss Berger bubbled over with impish humor in Der Zauberer; she sang Das Veilchen with simple tenderness, avoiding the queasy sentimentality that it inspires in lesser artists; and she colored her voice exquisitely in the cadenza of the aria from Il Rè Pastore. In Schubert's two Suleika songs her phrasing was unforgettable, and Sandrina's aria, from Mozart's La Finta Giardiniera, sung in German as Ferne von ihrem Neste, was another superlative interpretation. Edwin McArthur well deserved Miss Berger's frequent acknowledgments of his masterly accompaniments.

—R. S.

Music of John Haussermann
Times Hall, Feb. 4

Facile melody, fluent counterpoint, and effective instrumental scoring characterized four of the five works by John Haussermann presented in this one-man show. These four works—Piano Quintet, Op. 11; String Quartet, Op. 14; Suite Rustique, for flute, cello, and piano, Op. 13; and Divertissement for String Quartet, Op. 21—were composed between 1935 and 1941. Their idiom is essentially that of Fauré, with a touch of Ravel impressionism, this mainly in the string quartet and the suite. The fifth work, Improvisata for Theremin and String Quartet, Op. 39, composed in 1950, seems a complete about-face in idiom—arid, fragmentary, and incomprehensibly dissonant in comparison to the sweetness and light of the earlier works.

The list of performers, outstanding among whom were Jeanne Rosenblum, pianist, and the New York String Quartet (Robert Whiteman and Albert Weintraub, violinists; Sol Montlack, violist; and Jack Yablokoff, cellist), included Frances Blaisdell, flutist; Lucie Bigelow Rosen, thereminist; and Heinrich Joachim, cellist.

—A. B.

OTHER RECITALS

Keith MacDonald, pianist; Times Hall, Jan. 10.

Wadim Wischnewsky, pianist; Carnegie Recital Hall, Jan. 11.

Walter Eyer, bass; Town Hall, Jan. 14.

Catherine Heaney, soprano; Times Hall, Jan. 14.

Fanny Cleve, soprano; Carl Fischer Hall, Jan. 19.

Doris Davis, contralto; Times Hall, Jan. 21.

Lawrence Dudley, tenor; Carnegie Recital Hall, Jan. 22.

Dorothy Egen, contralto, and Ross Lynch, baritone; Carnegie Recital Hall, Jan. 29.

Margarete Lange, soprano, and Charles Cole, baritone; Carnegie Recital Hall, Feb. 1.

Richard Carter, ballad singer; Times Hall, Feb. 1.

Noel Murphy, soprano; Town Hall, Feb. 2.

Anne White, contralto; Carnegie Recital Hall, Feb. 3.



William Primrose

Primrose Tour Includes Festivals

Since he left New York late last spring William Primrose has appeared at four major European festivals. At the Aldeburgh Festival, to which he has been invited back next summer, he played a new work called Lachrymae, written for him by Benjamin Britten. At Edinburgh he gave the first European performance of Béla Bartók's Viola Concerto, with the Halle Orchestra conducted by Sir John Barbirolli. (The concerto, commissioned by Mr. Primrose, will have been played by him thirty times before the end of the season.) With Clifford Curzon he also played a recital of sonatas at Edinburgh. The violist offered Hindemith's Der Schwanendreher at the Lucerne Festival and repeated the Bartók concerto at the Venice Festival. His success in the Italian city led to his re-engagement for a recital there a few weeks later.

Mr. Primrose is continuing to tour Europe until the end of next summer. His schedule includes performances with the Scottish National Orchestra, the Halle Orchestra, the Amsterdam Concertgebouw Orchestra, as well as other orchestras, and he will be heard in concerts in over a score of leading European cities.

In April he will pay his first visit to Israel, where he will give four recitals and make ten appearances with orchestra. He has been invited to the Prades Festival next summer, and he will return to Italy for another tour in the fall. His first American tour after an absence of almost two years will open in January, 1952.

Wigman To Appear In American Festival

New London, Conn.—Mary Wigman will take part in the American Dance Festival to be held here next summer.

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BROADCASTERS
Dorothy Maynor and Pierre Monteux smilingly congratulate each other following a Standard Symphony Hour broadcast in which the soprano was soloist with the San Francisco Symphony under Mr. Monteux's direction

ORCHESTRAS

(*Continued from page 248*)

and economically that is rare in a thirty-year-old composer, but it is quite unimaginative thematically. Alfred Uhl, an Austrian composer, in his Introduction and Variations, reveals excellent craftsmanship, but this music, which depends more than a little on the Schönberg of Verklärte Nacht (particularly in the Introduction), remains too dark and self-pitying over too long a time to be very interesting.

The wonderful Mozart serenade that opened the second half served as a reminder that darkness is more effective when contrasted with light. This masterpiece was followed by another, Schumann's Overture, Scherzo, and Finale, whose absence from the regular orchestral repertoire is completely unaccountable.

—A. B.

Firkusny Soloist Under Hilsberg

Philadelphia Orchestra. Alexander Hilsberg conducting. Rudolf Firkusny, pianist. Carnegie Hall, Jan. 30:

Overture to Manfred, Op. 115 ..... Schumann
Symphony No. 2 ..... Brahms
Piano Concerto No. 3 ..... Beethoven

This was an evening of devoted and discriminating music-making, with conductor and soloist in fine fettle, at once relaxed and commanding. Mr. Hilsberg conducted the overture with every regard for its emotional content, and gave it sweep as well as depth. The symphony proceeded on its sunny way with a just balance of orchestral forces, ideas and tempos, so that the long arch of structure was always present even though detail was cunningly worked out. It was a warm and glowing interpretation, lovingly set forth.

Mr. Firkusny played forcefully, directly, and musically, giving weight and impetus to the agitated first movement, subduing his tone and touch and modulating the phrases in beautiful lines in the Largo. The Rondo was played with great dash and vivacity, while tempos were carefully proportioned, never rushed but always alive and moving. It was a fine display of virtuosity harnessed to musical purposes.

—Q. E.

Corigliano and Rose Soloists in Brahms Concerto

New York Philharmonic-Symphony. Bruno Walter conducting. John Corigliano, violinist; Leonard Rose, cellist. Feb. 1, 2, and 4:

Academic Festival Overture .... Brahms
Concerto for Violin and Cello .. Brahms
Symphony No. 2 ..... Brahms

The third program in the Brahms cycle was still another enriching musical experience. Most revealing of the performances was perhaps the symphony, to which Bruno Walter brought with singularly impelling results that expansiveness and warmth that make his interpretations of Brahms so superlative. The conductor's inspired touch was also in magnificent evidence in the concerto, whose concertante character was brilliantly realized. The soloists, John Corigliano and Leonard Rose, contributed impeccable ensemble to a performance that could well have been perfection itself had the violinist's approach (particularly as regarded his tone) matched the cellist's in fullness and vibrancy. This disparity was perhaps so minor that in a less perfect context it might not have seemed conspicuous at all.

—A. B.

Supper Dance Aids Metropolitan

A supper dance aboard the new American liner, the S. S. Independence, raised $20,000 for the benefit of the Metropolitan Opera Association. Members of the cast of Fledermaus, given that night at the opera house, went in costume directly from the performance to the boat to entertain the 1,000 guests. They included Ljuba Welitch, Patrice Munsel, Jarmila Novotna, Nana Gollner, Charles Kullman, Brian Sullivan, John Brownlee, Hugh Thompson, Paul Franke, and Jack Gilford. Prior to their appearance other members of the Metropolitan acted as strolling troubadours among the assemblage, singing light, non-operatic songs. Lawrence Tibbett, Rolf Gerard, and Henry Souvaine were the masters of ceremonies.

Wagner Opera Company Plans New La Traviata Production

At the present time, the Wagner Opera Company is presenting Rossini's The Barber of Seville on an eleven week tour to the West Coast and back. The company opened in Bridgeport, Conn., on Jan. 23, and closes in Scranton, Penna., on April 9. This is the sixth tour of the company in Rossini's comic opera.

A fall tour of Puccini's La Bohème, which opened the eleventh season of the Wagner Opera Company, on Oct. 2, closed on Dec. 8.

Next season, the twelfth, Mr. Wagner will again present Verdi's La Traviata, and with a completely new production, to commemorate the fiftieth anniversary of the death of Giuseppe Verdi. The company will make two tours, the first for ten weeks, beginning on Oct. 1 in Wilkes-Barre, Penna., (the annual opening town) and ending on Dec. 8 in New England. The second tour, of eight or nine weeks, will begin on Jan. 21, and will extend to California, with a week in Florida. Again the company will be of the best, numbering seventy people, including an orchestra of 26. As usual, Désiré Defrère will be artistic director.

The Wagner Opera Company opens the George Haage Course in Reading, Penna., every season. Oct. 3, 1950, was the date of La Bohème there. Mr. Wagner was present, and Mr. Haage introduced him to a first-timer, who had purchased the course ticket for five events. After the second act he said, "I've already had my money's worth for the season."

Each Wagner company presents only one opera. Each company is thoroughly rehearsed, with two evenly balanced casts of young voices. Every production is new, and the costumes new and correct. A wardrobe mistress is on hand daily to see that costumes are pressed and cleaned. La Traviata has four scenes, two of them ballroom settings. The colorful costumes are of the hoop-skirt period.

The Barber of Seville will also be available again. Ever since RCA Victor made a record album of the company in 1942, it has been a best-seller on the road. The Barber of Seville is given in English, La Traviata in Italian. As Mr. Wagner says, "People want to laugh in English and cry in a foreign tongue."

Decca To Release German Records Here

Starting in February, Decca Records is including in its gold label series records made in Europe by the Deutsche Gramaphon Company. Among the orchestras included in the latter's catalogue are that of the Concertgebouw in Amsterdam, the Berlin Philharmonic, Dresden Philharmonic, Munich Philharmonic, and the Gewandhaus Chamber Orchestra. Victor de Sabata, Herbert von Karajan, and Eduard van Beinum are listed among the conductors, and Erna Berger and Hans Hotter among the singers.

Jeanne Mitchell Appears With St. Louis Symphony

St. Louis.—In a recent appearance with the St. Louis Symphony, Jeanne Mitchell played Prokofieff's Second Violin Concerto, with Vladimir Golschmann as conductor. She was recalled for two encores—the Adagio from a Haydn concerto and the Andante from Bach's Fifth Sonata.

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DANCE

Pearl Primus and Company
92nd Street YMHA, Jan. 14

Pearl Primus has brought back from Africa a treasure of native dances and traditions, and she herself has deepened as an artist through the experiences she had there. This concert was not merely physically exciting, through the brilliant, impassioned dancing of Miss Primus and her colleagues and the drum playing of Alphonse Cimber and Moses Miann, but spiritually significant. Miss Primus, instead of exploiting the religion and art of the Negro for purposes of mere showmanship, has approached them with reverence and understanding. The result is an authentic transmutation of feeling.

The grave beauty of her opening solo, African Ceremonial, in which a priestess blesses the land and prays for continued peace, at once set the tone of the program. Miss Primus was in her best form. She invested the simplest movements, pliés, relevés, turns, with a ritual solemnity. Te Moana (The Deep), a duet danced by Gloria Smith and Charles Queenan, was a stunning rhythmic study. Both Miss Smith and Mr. Queenan are major dance talents. They moved with natural ease and ecstatic intensity, but they did not rely on physical quality to project their dancing. It was reassuring to find both control and a sense of technical formality in their work, even though they did knock themselves out in a few passages.

In Egbo-Esakpade, Miss Primus has used an ancient dance of the court of the Oba of Benin. The costumes, executed by Nellie Hatfield and Sidney Senior, after authentic designs, make a sumptuous stage picture. Each of the dancers, Miss Primus, Charles Blackwell, and Frank Killebrew, and the singer, Helen Tinsley, is a separate character, yet related to the others in the pattern of ceremonial. Fanga, a dance of welcome from Liberia, is a frenetic expression of religious exaltation. It was superbly danced by the group, in the first part, and by Miss Primus in her hypnotic solo. The Initiation, another ritual dance, performed by Miss Primus, Mr. Queenan, and George Shipman, included a series of breathtaking tours en l'air, by Mr. Queenan, that had whiplash speed and precision. A Drum Conversation by Mr. Cimber and Mr. Miann; a virtuoso War Dance by the men of the company; and a solo by Miss Primus called Santos, an Afro-Cuban dance, completed the first part of the program.

The second part was made up of Miss Primus's solos, Study in Nothing, Spirituals, and Hard Times Blues; a duet. Mischievous Interlude, danced by Miss Primus and Miss Smith; Freedom Train, a group work; and Folk Dance, a dance for two couples, zestfully performed by Lorraine Greenberg, Miss Smith, Mr. Blackwell, and Mr. Queenan. Joe Harvard's lighting was excellent. More than any other artist of her race whom I have ever seen, Miss Primus has touched the wellsprings of African culture and religious beliefs. This program has already been twice repeated by popular demand and is likely to be repeated wherever it is danced.

—R. S.

Merce Cunningham, Dancer
Hunter College Playhouse, Jan. 21

The dance portion of this program was taken up by a new work with choreography by Merce Cunningham and music by John Cage, Sixteen Dances for Soloist and Company of Three. Mr. Cunningham's company of three consisted of Dorothy Berea, Mili Churchill, and Anneliese Widman. The sixteen dances were not closely interrelated in development, although they were almost all in the same style. Most of them were experiments in slow motion, fairly brief compositions that emphasized suspensions, plastic poses, and stylized gesture. Mr. Cunningham danced two or three stimulating solo episodes, one an animal study, with a bird mask, and another a curious, frenzied dance with gutteral outcries and shouts, closely related to Navajo Indian ritual, according to Louis Horst, who has often seen the Indian dances. The women had a jazzy ensemble that offered one of the few passages of rhythmic vitality during the concert. Mr. Cage's music contained the exotic timbres that his earlier scores possess, but exhibited a new phase of experimentation which is rhythmically lifeless and texturally spotty.

Mr. Cunningham is still one of the most exciting dancers on our stage, but his talents as a choreographer are very minor indeed. This program revealed him as more precious and remote than ever. For all its cleverness and touches of decadent imagination, this new work seemed brittle, superficial, and creatively sterile.

The concert opened with the performance of two musical compositions, Projection No. 2, by Morton Feldman, and Trio, by Christian Wolff. Feldman's title "refers to the projection of sounds into space. What particular sounds these are is left to the choice of the musicians at the moment of playing. The composer has indicated only timbre, register, and time values." The only apparent rhythm of the piece is quantitative. A flute goes peep, and then after several seconds of silence a piano goes plunk, and this spotty, almost chaotic process is continued interminably. The work uses flute, trumpet, violin, cello, and piano, but it might as well be written for one instrument. The Wolff trio seemed equally futile, in its different way. The audience was quite right in being restless and resentful of this rather pointless experimentation.

—R. S.

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Ballet Theatre Begins Tour With New York Appearance

RETURNED from a four-month tour of Europe, Ballet Theatre celebrated its homecoming on Jan. 9 with a single appearance in the Metropolitan Opera House before beginning an extensive tour in Philadelphia the following night. Since this was the only opportunity for New Yorkers to see the company before its spring engagement, which starts on April 9, the opera-house standing room was crowded to the limit permitted by the fire department. Welcoming ovations were the order of the evening—for Igor Youskevitch, Nora Kaye, Alicia Alonso, Mary Ellen Moylan, John Kriza, and many other favorite dancers, none of whom had performed in New York since May, 1950. The program book carried an account of the company's travels, which carried it to Germany, Italy, Switzerland, Holland, Belgium, France, and Great Britain, and included appearances at the Venice and Edinburgh festivals and at Covent Garden in London and the Palais de Chaillot in Paris.

No new works were included in the bill, which was a sample of the repertory the company had presented in Europe. There were, however, a few novelties of casting. Miss Moylan danced opposite Mr. Youskevitch in George Balanchine's Theme and Variations, taking the role usually allotted to Miss Alonso, whose activity was confined to a single appearance, in The Black Swan. Lucia Chase and James Mitchell danced the roles in Agnes de Mille's Fall River Legend formerly associated with Muriel Bentley (no longer a member of the company) and Mr. Kriza. An entirely new group of performers set forth Miss De Mille's Rodeo, which was never part of Ballet Theatre repertory until it was added to provide an additional work on an American theme for the delectation of European audiences. The two conductors were Alexander Smallens, now musical director of the company, and Joseph Levine.

From the rising curtain of Theme and Variations it was apparent that the group had lost none of its precision and sparkle. The corps de ballet was precise and faithful to the characteristic style of Balanchine's work, yet animated and free from pedantry. Miss Moylan realized the difficult configurations of her role with poise, and, except for a tendency to be curt about the ends of phrases, with fluent grace. Mr. Youskevitch has never danced better; not only is he the most accomplished male classical male dancer in the world today, but he seems to improve on his own standard season by season. Without lacking the necessary tension and excitement, he conveys an extraordinary sense of ease and relaxation, and never engages in obvious preparation for the achievement of virtuoso feats. He is, moreover, singularly musicianly, and his dancing always serves as a valid kinesthetic exposition of the musical line and phrase.

In Fall River Legend, Miss Kaye impersonated the homicidal heroine. It was not hard to see why her interpretation of this role made a deeper impression on European audiences than any other single individual performance within the company. Her treatment of the part has now attained a classic dimension. In her own body she has found a perfect fusion of the disparate elements of traditional ballet, Antony Tudor ballroom elements, and Martha Graham expressional movement out of which Miss De Mille pieced the role together. Her use of it surpasses the material itself, which is utilitarian rather than original and inspired, and she now dances with the tremendous power and impact of a great artist who is able to keep an aesthetic distance from her own performance and therefore present it as a unified and unalloyed whole. The rest of the ballet was well danced, but the choreography is burdened with a great deal that is superficial and repetitive.

Mr. Youskevitch was again in peerless form in his share of the Black Swan pas de deux. Miss Alonso danced delightfully, except for a moment off balance toward the end of the celebrated sequence of 32 fouettés, the last two of which she was forced to leave out. She has put on a good deal of weight however, so that her body begins to look chunky and does not provide the lovely lines it used to.

Allyn McLerie, on one-day leave from Where's Charley?, in which she was appearing in Boston, was the Cowgirl in Rodeo. While she danced with bravura and animation, she overplayed the part to a wearisome degree. James Mitchell as the Head Wrangler and John Kriza as the Champion Roper were agreeably adroit and extroverted. It was a relief to hear some genuine Aaron Copland music after the borrowings from Copland in Morton Gould's embarrassingly derivative score for Fall River Legend.

—CECIL SMITH

Plymouth Symphony Plans Six Programs

PLYMOUTH, MICH.—Six concerts were scheduled by the Plymouth Symphony for the 1950-51 season. Paul Wagner conducts the orchestra, which was organized in the spring of 1947. The third of this season's concerts was given over to Handel's Messiah, with Fred C. Nelson conducting. The final program, on April 1, will include Beethoven's Fourth Symphony; a suite by Corelli; and Saint-Saëns' B minor Violin Concerto, with Josef Lazaroff as soloist.

Topeka Society Celebrates 20th Season

TOPEKA, KAN.—The Topeka Community Concert Association is celebrating its twentieth anniversary this season. Three programs made up its first series, in 1931-32; this season six are being given. The current series is offering Risë Stevens; the Charles L. Wagner Opera Company, in La Bohème; Zino Francescatti; William Kapell; the St. Louis Symphony; and the Revelers Quartet.

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Toscanini Returns to NBC To Conduct Verdi's Requiem

ARTURO Toscanini conducted Verdi's Te Deum and his Manzoni Requiem, in a benefit concert for the Giuseppe Verdi Home for Aged Musicians in Milan, given by the NBC Symphony with the augmented Robert Shaw Chorale, in Carnegie Hall on Jan. 27. Soloists in the Requiem were Herva Nelli, soprano; Fedora Barbieri, mezzo-soprano; Giuseppe di Stefano, tenor; and Cesare Siepi, bass. Ralph Hunter prepared the chorus for the performance. The occasion marked the conductor's return to his orchestra after a long siege of illness.

Mr. Toscanini's interpretation of Verdi's Requiem in memory of Alessandro Manzoni has been world-famous for a generation. It has long been regarded as definitive, not only because Toscanini was Verdi's friend and one of his favorite conductors, but because he understands the spirit and the texture of the music intuitively. Great passion, great sincerity, and great simplicity—these are the main qualities that make Toscanini's Verdi so moving and so convincing. The virtuosity that went into the performance of the Dies Irae and the Sanctus as Mr. Toscanini conducted them were completely suffused in the emotional impact of the text and music. To Verdi the Dies Irae was an actual vision of tremendous horror, and his music seethes with the flames and shrieks of the condemned. No one who has heard the torrential scales and thunderous drum beats of this passage under Toscanini will ever forget them. At the opposite extreme, the mysterious serenity of the final page of the Requiem, with its almost whispered Cs of the solo soprano and chorus on Libera me, is a revelation of transfigured humanity that ranks with the finest emotional touches in the operas. Not without reason did Ernest Newman acclaim the Manzoni Requiem as Verdi's greatest opera.

One of the most marvelous aspects of Mr. Toscanini's performance was its scrupulous observance of the text. If Verdi marked a phrase accelerando, Mr. Toscanini livened the tempo, no matter how difficult it might be to work out a smooth transition. If Verdi dotted the first sixteenth note in a group of six in an accompaniment figure, every first sixteenth was played that way. Yet the listener who was not following the score accepted all these details unconsciously, as elements in a clear and completely satisfying musical experience. Mr. Toscanini never allowed the hearer to become aware of his meticulous care, because he maintained the natural flow of the music.

The chorus sang with remarkable accuracy and flexibility in the Requiem. Even in the fearfully rapid passages of the Dies Irae and Sanctus the singers did not lose their preciseness of attack and body of tone. The singing of the soloists was not quite so satisfactory, although three of them performed with artistry and technical command. Nothing in the operas is more exposed and more cruelly demanding than the solo parts of the Requiem.

Miss Nelli sang the soprano part not only with virtuosity but with emotional fervor. She was the only one of the soloists who trilled clearly and rapidly. In one passage, in the Libera Me, where the soprano and chorus sang a cappella, beginning in B flat minor and changing to B flat major, she lost the pitch and went sadly flat, but this was a minor blemish on a very moving performance. Miss Barbieri was especially effective in the duets, the Recordare, and the Agnus Dei, with its famous passage for soprano and mezzo-soprano unaccompanied. She sang with notable smoothness, largely abjuring the chest tones that Italian mezzo-sopranos and contraltos use often (and sometimes effectively) in opera.

Mr. Siepi's voice, for all its weightiness, was flexible and firm in the Confutatis and in the incidental solos and ensembles. His fine taste revealed itself in the dignity of his interpretation. Mr. Di Stefano, younger and less experienced than his colleagues, exhibited more effort and insecurity in his singing. He went astray in the difficult a cappella passage of the solo quartet in the Lacrymosa, and he did not always follow the conductor's beat impeccably. But his naturally warm, limpid voice and his innate musical enthusiasm made up in large measure for technical shortcomings.



Arturo Toscanini

The Te Deum, for two four-part choruses and orchestra, is one of the four sacred pieces, composed in 1898, 24 years after the Requiem. It is subtler and more mature in some ways than the earlier masterpiece. Like the Requiem it is frankly dramatic and human music on a religious theme. The counterpoint is magnificent, and employed so well that, like the rhymes in Browning's My Last Duchess, it could go unnoticed. The scoring is full of unforgettable strokes of genius, such as the repeated trumpet tones in the In Te, Domine, speravi. The a cappella writing for the choruses reveals an understanding of choral texture that one finds only in Otello and the Requiem. Verdi may have sniffed at reports that Rossini was studying counterpoint, but he must have studied it tirelessly himself to write music like this. Mr. Toscanini extracted the last ounce of expression from the singers and the orchestra, in a glorious performance. At the close one felt like shouting not only Viva Verdi! but Viva Toscanini!

—ROBERT SABIN

Cantelli Leads Ghedini Work with NBC Symphony

In his sixth appearance of the season with the N. B. C. Symphony on Jan. 8, Guido Cantelli presented the first performance in the United States of Giorgio Federico Ghedini's Concerto dell'Albatro. Composed in 1945, when the composer was 53, this work was the first to attract widespread attention to its composer, who until then had written in a more or less conventional manner. Everything about the concerto, from its conception to its musical style, is curious and out of the ordinary. Illustrating an episode from Melville's Moby Dick, the work is written for three solo instruments — violin, cello, and piano—a large string choir, percussion, two flutes, two trombones, and narrator.

The work is not really descriptive; it is a concerto grosso in the manner of Vivaldi or Handel, with a continuous dialogue between the concertino and the orchestra. The percussion has the function of suggesting the sea, the background of the story. The sudden appearance of the narrator for the first time at the end of the work is unnecessary, or at best questionable. Either a continuous explanation is required, with the narrator on hand from the beginning, or else he need not be there at all. The section with narrator brings back the musical elements of the beginning.

The musical style is derived from two seemingly contradictory aspects of contemporary music, namely the Schönberg melodic style and the Stravinsky elements of stylized meter and classical structure. Both are Schönberg's melodic language is employed without reference to his typical formulas of harmonic and contrapuntal development, and every hint of complication is avoided in appropriating the Stravinsky elements. This simultaneous use of two factors so different, and the strict adherence to their primitive aspects, creates an atmosphere of extreme coldness, which, punctuated as it is from time to time by the dramatic directness of the percussion instruments, strikes the listener like an icy wind. In certain places the score strongly suggests features in Stravinsky works composed later than 1945, which are generally regarded as novel. For instance, in the second section of the Concerto dell'Albatro, a melody divided between pizzicati in the strings and single notes in the piano foreshadows the fugue in the last movement of Stravinsky's Symphony in Three Movements; the chorale-like dialogue between trombones, flute, and concertino in the last section is similar in atmosphere to the last pages of Orpheus.

Mr. Cantelli had integrated the work in all its details. Conducting from memory, he gave a striking account of the work, and again showed himself to be a conductor of the first rank. The solo parts of the work were perfectly played by Mischa Mischakoff, violinist; Frank Miller, cellist; and Artur Balsam, pianist. The narrator was Ben Grauer. Earlier in the program, Mr. Cantelli gave a somewhat overdramatized interpretation of Schubert's Second Symphony.

—A. S.

Presser Names Brown To Administrative Post

BRYN MAWR, PENNA.—The board of directors of Theodore Presser Company, music publishers, has placed Herbert L. Brown, senior vice-president, in charge of company affairs, following the resignation of James W. Bampton.

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By WILLIAM LEONARD

The season of 1950-51 is a crucial one for several forms of music in Chicago. The Chicago Symphony is marking its sixtieth year with another new conductor—its fifth since 1891, but its third within the last five years. The New York City Opera Company's engagement marks the midpoint in the three-season plan to build in Chicago an independent counterpart of the Manhattan operatic organization.

The concert and recital schedule is as crowded as at any time in history, with more than the usual number of first Chicago appearances by established orchestras and artists as well as by debut recitalists.

Chicago Symphony, 220 S. Michigan Ave. Auspices: Chicago Orchestral Association. Conductor: Rafael Kubelik. Associate conductor: George Schick. President: Edward L. Ryerson. Manager: George A. Kuyper. Orchestra Hall, 2,582. 28 pairs of subscription concerts on Thursday evenings and Friday afternoons, Oct. 12 through April 20; twelve subscription concerts on the first and third Tuesdays of the month, Oct. 24 through April 17; Pop concerts on Saturday nights, beginning Oct. 14; three series of young people's concerts on Tuesday afternoons: series I, grades six to eight, six concerts beginning Oct. 17; series II, fifth grade and below, two concerts, Oct. 31 and Feb. 20; series III, high school students, four concerts beginning Nov. 21. Guest conductors: Eugene Ormandy, Leonard Bernstein, Edward van Beinum, Ernest Ansermet, Bruno Walter. Subscription series soloists: Ellen Ballon, Rudolf Firkusny, Myra Hess, Vladimir Horowitz, William Kapell, Rudolf Serkin, Solomon, Nancy Carr, Suzanne Danco, Kirsten Flagstad, Blanche Thebom, Richard Tucker, Louis Kaufman, Yehudi Menuhin, Nathan Milstein, Isaac Stern, Milton Preves, Pierre Fournier.

Committee for Opera in Chicago. Chairman: Bentley C. McCloud, Civic Opera House. Civic Opera House, 3,625. Sponsors 23 performances by the New York City Opera Company, Nov. 15 to Dec. 3.

Ravinia Festival, Ravinia Park, Highland Park, Ill. Auspices: Ravinia Festival Association. Chairman: Howell W. Murray. Six weeks of concerts, from June 26 to Aug 5, by the Chicago Symphony under guest conductors, on Tuesday, Thursday, and Saturday evenings and Sunday afternoons, plus one additional week of non-symphonic music.



Nicolai Malko, conductor of the Grant Park Symphony



George A. Kuyper, manager of the Chicago Symphony

Grant Park Symphony. Auspices: Chicago Park District. Conductor: Nicolai Malko. General supervisor: Walter L. Larsen. Grant Park. Eight weeks of concerts, June 27 through Aug. 19, under Mr. Malko, with guest conductors and soloists. Symphonic music on Wednesday and Friday evenings; concert, opera, and special feature programs on Saturday and Sunday evenings.

Allied Arts Corporation, 20 N. Wacker Drive. Managing director: Harry Zelzer. Orchestra Hall, 2,582. Sponsors following series:

History and Enjoyment of Music Series. Section I: Isaac Stern, Oct. 8; Royal Philharmonic, Nov. 26; Gregor Piatigorsky, Dec. 10; Lotte Lehmann, March 4; Jan Peerce, April 15; Elena Nikolaidi, April 29. Section II: Ennio Bolognini and Gerard Souzay, Nov. 12; Kirsten Flagstad, Dec. 3; Anna-Lisa and Jussi Bjoerling, Feb. 25; Dallas Symphony, with Mischa Elman, March 25; Marian Anderson, April 8; Artur Schnabel, April 22.

Zelzer Concert Series. Royal Philharmonic, Nov. 25; Vienna Choir Boys, Jan. 27; Risë Stevens, Feb. 17; Frances Yeend and George London, March 3; Jascha Heifetz, March 17; Dallas Symphony, with Mischa Elman, March 24; Patrice Munsel, April 7; James Melton, April 26.

Allied Arts Piano Series. Aldo Ciccolini, Nov. 19; Jacob Lateiner, Jan. 14; Rudolf Firkusny, Jan. 28; Robert Casadesus, Feb. 18; Artur Rubinstein, March 11; Alexander Brailowsky, March 18.

Extra concerts: Ervin Laszlo, Oct. 7; Ferruccio Tagliavini, Oct. 15; Longines Symphonette, Oct. 22; Dorothy Maynor, Oct. 29; Don Cossack Chorus, Nov. 5; Andrés Segovia, Feb. 4; Israel Philharmonic, Feb. 10 (Serge Koussevitzky conducting) and Feb. 11 (Leonard Bernstein conducting).

Civic Opera House, 20 N. Wacker Drive. Manager: Herbert Carlin. Ballet Russe de Monte Carlo, Oct. 16 to 29. Sadler's Wells Ballet, Dec. 18 to 31. Individual concerts and recitals.

Mary Wickerham Concert and Artist Management, 224 S. Michigan Ave. Managing director: Mary Wickerham. Sponsors following series and concerts:

Musical Arts Piano Series. Orchestra Hall, 2,582. Solomon, Oct. 17; Byron Janis, Nov. 7; Jesús María Sanromá, Dec. 5; William Kapell, Jan. 16; Louis Kohnop, Feb. 6; Rudolph Ganz, March 6.



George Schick, associate conductor, Chicago Symphony



Rafael Kubelik, conductor of the Chicago Symphony

Fine Arts Quartet. Fullerton Hall, 500. Four concerts. Soloists; Reginald Kell, Feb. 7; Mieczyslaw Horszowski, March 7.

Winnetka Artist Series. New Trier High School, Winnetka. Solomon, Oct. 16; Isaac Stern, Dec. 4; Fine Arts Quartet, with Reginald Kell, Feb. 5; Lotte Lehmann, March 7.

Other concerts and recitals at Orchestra Hall, Fullerton Hall, and Kimball Hall.

Bertha Ott Concert Management, 306 S. Wabash Ave. Sponsors following concerts, among others:

Orchestra Hall, 2,582; Martial Singher, Nov. 6; Myra Hess, Dec. 11.

Kimball Hall, 500: Jeanette Urbain, soprano, Oct. 18; Phyllis Paige, soprano, Oct. 20; Roman Prydatkevych, violinist, Oct. 29; Janette Taylor, soprano, Oct. 31; Leah and Shirley Eibenbach, duo-pianists, Nov. 8; Russell Stepan, pianist, Nov. 13; Kathryn Sadlo, soprano, Dec. 12; Alenius Ensemble, Jan. 14; Virginia Thomas, pianist, Jan. 17; Mitzi Kinnucan, pianist, Jan. 21; Wallace M. Dunn, organist, Jan. 23; Louise Doschek, pianist, Feb. 7; Bernard Izzo, baritone, Feb. 13.

Fullerton Hall, 500: Lois Toman, contralto, Oct. 25.

(Continued on page 259)

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Chicago

(Continued from page 258)

University of Chicago Concerts. Director: Siegmund Levarie. Mandel Hall. Virtuosi di Roma, Oct. 27; Hungarian String Quartet, Nov. 10; Jennie Tourel and Erich Itor Kahn, Dec. 1; Eva Heinitz, viola da gamba, and Dorothy Lane, harpsichord, Dec. 15; Loewenguth Quartet, Jan. 19; Reginald Kell and Mieczyslaw Horszowski, Feb. 9; Griller String Quartet, Feb. 23; New York Quartet, March 6; Alexander Schneider and Eugene Istomin, presenting a Beethoven cycle, April 13, 17, and 20.

Chicago Business Men's Orchestra. Conductor: George Dasch. President: J. E. Middlekauff. Orchestra Hall, 2,582. Manager: Merle Jennings. Three concerts. Soloists: Dudley Powers, cellist, Dec. 1; Robert McDowell, pianist, Feb. 9; Ludmilla Bertlova Kubelik, violinist, Rafael Kubelik, guest conductor, April 30.

Howard R. Will Concert Management, 332 S. Michigan Ave. Manager: Howard R. Will. Kimball Hall, 500: Suzanne der Derian, Oct. 11; Mary Bothwell, Nov. 14; Beth Miller, Jan. 23. Fullerton Hall, 500; Elizabeth Travis, Dec. 4; Budapest String Quartet, Feb. 10 and 11; Maria Stoesser, April 11. Other concerts and recitals.

Roosevelt College String Quartet. Composed of faculty members of Roosevelt College School of Music. Fullerton Hall, 500. Series of six Wednesday evening concerts, beginning Nov. 22.

Pro Musica Trio. Ambassador East Hotel. Series of six Wednesday morning concerts, beginning Oct. 4.

Illinois Federation of Music Clubs, 115 S. Wabash Ave. President: Mrs. Charles A. Pardee. Sponsors series of community musical workshops, instrumental and vocal contests, scholarships, composition contests, choir clinics, courses of study, and a summer music camp at Lake Forest, Ill.

George A. Kuyper, 220 S. Michigan Ave. Orchestra Hall, 2,582. Individual concerts and recitals.

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Chicago Park District Field House Musical Activities. General supervisor: Walter L. Larsen. Sponsors Chicago Park District Opera Guild, and other instrumental and choral groups rehearsing in field houses throughout the city.

Civic Music Association, 410 S. Michigan Ave. Conductor: Marx E. Oberndorfer. Sponsors children's choruses at orphanges, community centers, and park field houses, September through May. Spring Festival, Orchestra Hall, 2,582, May 6.

Chicago Mendelssohn Club. Director: Jacques Homier. Kimball Hall, 500. Spring concert.

Northwestern University School of Music. Director of choral organizations: George Howerton. Cahn Auditorium; Lutkin Hall. Men's glee club, Nov. 4; combined choral organizations, presenting Christmas concert, Dec. 9 and 10; a cappella choir, with chamber orchestra, Feb. 25 and March 11; combined choral organizations with Northwestern University Symphony, presenting Verdi's Requiem, May 9.

Youth Orchestra of Greater Chicago. Conductors: John M. Kuypers and Tauno Hannikainen. Orchestra Hall, 2,582. Three concerts.

Chicagoland Music Festival. Auspices: Chicago Tribune Charities, Inc. Director: Philip Maxwell. Musical director: Henry Weber. Choral director: Edgar Nelson. Soldier Field, Aug. 18.



Clara Siegel, director, Siegel Chamber Music Players, Chicago



Walter L. Larsen, general supervisor, Grant Park Symphony Series

Siegel Chamber Music Players. Founder and director: Clara Siegel. Manager: Miriam Graham. Fullerton Hall, 500. Three concerts: Miss Siegel, pianist, Aaron Rosand, violin, and Chicago Symphony Woodwind Quintet, Feb. 2; Miss Siegel, and Wanda Paul, pianist, March 2; Miss Siegel, Fine Arts String Quartet, and Nathan Zimberoff, contrabass, April 13.

Ballet and Choral Events In Chicago Lists

CHICAGO.—The second visit of the Sadler's Wells Ballet, in seventeen performances in the Opera House from Dec. 18 to 31, introduced locally Wedding Bouquet, Don Quixote, Les Patineurs, and Dante Sonata. None achieved the advance interest or subsequent praise that came the way of The Sleeping Beauty and Swan Lake.

Two traditional presentations of Handel's Messiah found their customary places in the music calendar. Harry T. Carlson conducted the Swedish Choral Club's performance on Dec. 17 at Orchestra Hall, with Nancy Carr, Carol Smith, Harold Haugh, and Andrew White as soloists. The Apollo Musical Club sang the oratorio from the same stage on Dec. 26 under the direction of Edgar Nelson. The soloists were Maud Nosler, Grace Hoffman, Ralph Nyland, and Louis Sudler.

December recitalists, included Kirsten Flagstad, Dec. 3; Jesús María Sanromá, Dec. 5; Richard Dyer-Bennet, Dec. 5; Gregor Piatigorsky, Dec. 10; Myra Hess, Dec. 11; Elizabeth Travis, pianist, Dec. 9; Claire Richards, pianist, Dec. 8; and Kathryn Sadlo, soprano, Dec. 12.



Mary Wickerham, director, Wickerham Concert Management



Bertha Ott, director of the Ott Concert Management, Chicago

Schumann Memorial Founded in Rochester

ROCHESTER.—A Schumann Memorial Foundation has been established here by Mrs. Edward Dickinson to perpetuate the work and memory of Robert and Clara Schumann. It hopes to build a museum to house its valuable collection of mementos and first editions, said to be the largest outside Zwickau, Germany. The collection includes Schumann's signet ring, presented to Mrs. Dickinson by Robert Sommerhoff, the composer's grandson, and a ring containing a lock of Mendelssohn's hair, that was made by Mendelssohn's daughter and given by her to Clara Schumann. This winter, fund-raising concerts on behalf of the museum will be given here by the Mannes Trio, Rudolph Ganz, and Grant Johannesen.

Bach Index Published in Leipzig

LEIPZIG.—Breitkopf & Härtel has published a 750-page volume, edited by W. Schmieder, called Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach. A thematic index of Bach's musical works, it is intended as a counterpart to the Köchel index of Mozart's works. The book was originally commissioned in 1926. After the first two editors died, Mr. Schmieder became the third and final editor in 1937. In 1943 an air raid destroyed the manuscripts and all but one incomplete proof of the book, then ready for the presses, and not until 1946 was Mr. Schmieder able to start work on it again. The book is so far available only in the Russian Zone.

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Boston



Charles Munch, conductor of the Boston Symphony



Aaron Richmond, manager, Celebrity Series, Boston



Arthur Fiedler, conductor, Boston Pops Orchestra



Anita Davis-Chase, opera and concert manager, Boston



Thompson Stone, conductor, Handel and Haydn Society, Boston



Malcolm H. Holmes, dean, New England Conservatory



Paul Cherkassky, conductor of the Boston Civic Symphony



Boris Goldovsky, director of the New England Opera School

By CYRUS DURGIN

While the musical season in Boston is ample, little of novelty is in prospect. The Boston University College of Music, however, is rapidly expanding its program, and has added a special concert series devoted to works produced by New England composers since 1900. Charles Munch, conductor of the Boston Symphony, has endeavored to solve the problem of student admissions to orchestral concerts by instituting a special series of five Thursday evening rehearsals, for which unreserved seats will be available. These will, however, be genuine rehearsals, not concerts.

Boston Symphony, 251 Huntington Ave. Conductor: Charles Munch, Associate conductor: Richard Burgin. Manager: George E. Judd. Symphony Hall, 2,631. 24 pairs of subscription concerts on Friday afternoons and Saturday evenings; six subscription concerts on Sunday afternoons; nine subscription concerts on Tuesday evenings; five rehearsals, open to students, on Thursday evenings.

Boston Pops Orchestra, 251 Huntington Ave. Conductor: Arthur Fiedler. Manager: George E. Judd. Symphony Hall, 2,631. Includes approximately 85 Boston Symphony players. Concerts on weekday evenings from close of symphony season to early July; on Sunday evenings through May.

Esplanade Concerts. Auspices: Boston Symphony Orchestra, Inc. Conductor: Arthur Fiedler. Manager: George E. Judd. Hatch Memorial Shell, Charles River Esplanade. Orchestra includes approximately 85 Boston Symphony players. Nightly concerts, with guest conductors, soloists, and choral groups, for three weeks in July.

Berkshire Festival, Tanglewood, Lenox, Mass. Conductors: Serge Koussevitzky, Leonard Bernstein, and Eleazar de Carvalho. Three weekend series of chamber-orchestra concerts in July; three weekend series of concerts by the Boston Symphony, beginning late in July.

Aaron Richmond Celebrity Series, 143 Newbury St. Manager: Aaron Richmond. Jordan Hall, 1,019; Symphony Hall, 2,631. Solomon, Oct. 25; Isaac Stern, Nov. 15; Witold Malcuzynski, Nov. 19; Lily Pons, Nov. 26; Adele Addison, Dec. 3; Trapp Family, Dec. 10; Marian Anderson, Jan. 14; Griller Quartet, Jan. 24; Jan Peerce, Jan. 28; Jascha Heifetz, Feb. 4; Iva Kitchell, Feb. 9; Artur Rubinstein, Feb. 18; Benno Moiseiwitsch, Feb. 25; Claudio Arrau, March 11; Robert Shaw Chorale, March 18; de Paur Infantry Chorus, April 8.

Also Luise Vosgerchian, Oct. 15; Anatole Kitain, Oct. 17; Elena Nikolaidi, Oct. 29; Jacques Abram, Oct. 31; Mischa Elman, Nov. 2; Wanda Paul, Nov. 8; Julian Olevsky, Nov. 28; First Piano Quartet, Dec. 9; Israel Philharmonic, Jan. 20 and 21; Hilda Banks, March 4; Sadler's Wells Ballet, week of Jan. 8; Vienna Choir Boys, April 2 and 3. Also Zimbler Sinfonietta and New England Opera Theatre.



Demeter Zachareff, concert manager, Boston



Harry Goodman, manager, Hargoode Concert Series, Boston

Series at Williams College, Williamstown, Mass. Solomon, Nov. 14; Albeneri Trio, Dec. 5; Isaac Stern, Feb. 20; Adele Addison, March 20.

Other series at Springfield, Mass.; Hartford, Conn.; and Providence, R. I.

Harvard Musical Association. Private concert series. Curtis String Quartet, Oct. 27; Jakob Gimpel, Nov. 10; New Music String Quartet, Dec. 8; Griller String Quartet, Jan. 5; David Smith, Jan. 19; Samuel Mayes, Feb. 2; Abba Bogin, March 2; Gerhard Kander, March 30; Norman Carol, April 13; Stradivarius Quartet, April 27.



Harrison Keller, director, New England Conservatory, Boston



Melville Smith, director of the Longy School of Music, Boston

New England Opera Theatre. Artistic director: Boris Goldovsky. Manager: Aaron Richmond. Boston Opera House, 3,000. The Marriage of Figaro, Oct. 29; Violanta's Revenge (La Finta Giardiniera), Dec. 10; Don Giovanni, Jan. 7; Eugene Onegin, Feb. 11.

Handel and Haydn Society, 687 Boylston St. Conductor: Thompson Stone. Manager: Elizabeth I. Burt. Symphony Hall, 2,631. Mendelssohn's Elijah, Nov. 19; Handel's Messiah, Dec. 10 and 11; Verdi's Requiem, March 11.

Boston Opera Association, 420 Boylston St. Promotion manager: Anita Davis-Chase. Boston Opera House, 3,000; Symphony Hall, 2,631. Spring season by Metropolitan Opera Company, in Boston Opera House; E. Power Biggs, Nov. 6 and 20, Dec. 4, in Symphony Hall; Vladimir Horowitz; Myra Hess.

Boston Morning Musicales, 7 Harcourt St. Chairman, executive committee: Mrs. John W. Myers. Hotel Statler Ballroom, 1,000. Jennie Tourel, Nov. 15; Gerard Souzay, Dec. 6; Luboshutz and Nemenoff, Jan. 10; Erna Berger, Jan. 24; Artur Rubinstein, Feb. 28; Leonard Warren, March 14.

Zimbler String Sinfonietta. Auspices: Friends of Chamber Music. Leader: Josef Zimbler. Manager: Aaron Richmond. Three Wednesday evening concerts.

Boston Conservatory of Music, 26 The Fenway. Director: Albert Alphin. Additions to the faculty: Paul Ellison and Paul Kennison. Concerts by the Boston Conservatory String Quartet (Gaston Elcus, Harry Ellis Dickson, Albert Yves Bernard, Jacobus Langendoen); faculty and student concerts.

Boston Museum of Fine Arts, Huntington Ave. Educational director: William Germain Dooley. Concert director: Elizabeth Randall. Program editor: Doris Lorentzen. Tapestry Hall. Free lectures on art, with correlated musical programs.

Boston Public Library, Copley Square. Director: Charles C. Belden. Concert director: Elizabeth Boudreau. Lecture Hall. Free concerts.

Isabella Stewart Gardner Museum, The Fenway. Concert Room, 350. Free concerts on Sundays, Tuesdays, Thursdays, and Saturdays (except holidays and during August).

Boston University College of Music, 25 Blagden St. Dean: Warren S. Freeman. Conductor, student orchestra: Francis Findlay. Additions to faculty: Roland Hayes, Ernest Hutcheson, Albert Spalding. Concerts by Stradivarius Quartet; New England composers series; lecture series on music; student concerts.



Warren S. Freeman, dean of the Boston University College of Music



Albert Alphin, director of the Boston Conservatory of Music

New England Conservatory of Music, 290 Huntington Ave. Director: Harrison Keller. Dean: Malcolm H. Holmes. School of opera head: Boris Goldovsky. Vocal department head: Frederick Jagel. Conductor of student orchestra: Malcolm H. Holmes. Conductor of student chorus: Lorna Cooke de Varon.

Longy School of Music, 1 Follen St., Cambridge. Affiliated with Harvard University and Radcliffe College. Director: Melville Smith. Student and faculty concerts.

Harvard University Department of Music, Cambridge. Chairman: A. Tillman Merritt. Sanders Theatre, 1,200; Paine Hall, 500; Harvard Memorial Church. Organ recital series by Carl Weinrich, in Harvard Memorial Church. Miscellaneous concerts.

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(Continued on page 309)

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Philadelphia



Alexander Hilsberg, associate conductor, Philadelphia Orchestra



Harl McDonald, manager of the Philadelphia Orchestra



Eugene Ormandy, conductor of the Philadelphia Orchestra



Giuseppe Bamboschek, conductor, Philadelphia Civic Grand Opera Company



Frederick R. Mann, president and manager, Robin Hood Dell Concerts



William K. Huff, executive director of the Philadelphia Forum



Emma Feldman, manager, Philadelphia All Star Concert Series

By MAX DE SCHAUENSEE

The Philadelphia Orchestra, which opened its 51st season on Oct. 6, enters upon its second half-century of activity and endeavor with a schedule that enlists the 28 regular Friday afternoon and Saturday evening performances, and ten Monday evening concerts in Philadelphia's Academy of Music. In addition to these regular events, there will be five students' concerts, five children's concerts, and three Pension Foundation programs thrown in for good measure.

To secure a permanent home for the orchestra, the Philadelphia Orchestra Association has purchased a controlling interest in the Philadelphia Academy of Music.

Philadelphia Orchestra, 1910 Girard Trust Bldg. Auspices: Philadelphia Orchestra Association. Conductor: Eugene Ormandy. Associate conductor: Alexander Hilsberg. President: Orville H. Bullitt. Manager: Harl McDonald. Academy of Music, 3,004. 79 concerts. Subscription series soloists: Zino Francescatti, Nov. 3; Agi Jambor, Nov. 10; Rudolf Serkin, Nov. 17; Ralph McLane (principal clarinetist), Nov. 24; Elsa Hilger (assistant principal cellist), Dec. 15; Anna Xydis, Dec. 22; Yehudi Menuhin, Jan. 5; Rudolf Firkusny, Jan. 29; Emil Telmányi, Feb. 16; Solomon, March 9; Menahem Pressler, March 16; Astrid Varnay, March 24; Albert Brusilow, March 30; William Kapell, April 6; Nathan Milstein, April 13; William Kincaid (principal flutist), and Marilyn Costello (principal harpist), April 20. Guest conductors: Ernest Ansermet, Dec. 29 and 30, and Jan. 1; Eduard van Beinum, Jan. 12, 13, 15, 19, and 20; Saul Caston, Jan. 26 and 27.

Three special membership concerts, sponsored by the Philadelphia Orchestra Pension Foundation: Jan. 22, conducted by Mr. Caston; Feb. 13, conducted by Mr. Hilsberg, Alexander Brailowsky, soloist; March 6, conducted by Mr. Ormandy, Bidu Sayao, soloist.

Concerts on tour: ten in New York; six in Baltimore; eight in Washington; two in Richmond and Harrisburg; Worcester Festival, Oct. 23 to 28; Ann Arbor Festival, May 3 to 6; single concerts in Hartford, Camden, Reading, Newark, Hershey, Syracuse, Buffalo, Toledo, and Atlantic City.

Philadelphia La Scala Opera Company, 1102 Land Title Building, Broad and Chestnut Sts. General manager: Humbert Pelosi. Conductors: Carlo Moresco and Wilfred Pelletier. Stage directors: Victor Andoga and Benjamin Altieri. Ballet master: Thomas Cannon. Academy of Music, 3,004. Twelve subscription performances: La Gioconda, Oct. 20;



Vernon Hammond, director of the Academy of Vocal Arts



Wilfred Pelletier, conductor, Philadelphia La Scala Opera Company

Il Barbiere di Siviglia, Nov. 9; Il Trovatore, Dec. 1; Rigoletto, Dec. 14; La Bohème, Jan. 5; Carmen, Jan. 23; Madama Butterfly, Feb. 8; Aïda, Feb. 23; La Traviata, March 9; Cavalleria Rusticana and Pagliacci, March 20; Andrea Chenier, April 10; Faust, April 27. Performances in Detroit, Oct. 2 to 8.

Philadelphia Civic Grand Opera Company, 1422 Chestnut St. President: Chevalier L. Jackson. General manager: Anthony Terracciano. Conductor: Giuseppe Bamboschek. Academy of Music, 3,004. Ten subscription performances: Aïda, Oct. 11; Samson et Dalila, Oct. 26; La Traviata, Nov. 17; Il Trovatore, Dec. 7; Don Pasquale, Jan. 30; Carmen, Feb. 14; Thaïs, Feb. 27; Norma, March 26; Madama Butterfly, April 6; Otello, April 19. Principal singers: Herva Nelli, Licia Albanese, Hilde Reggiani, Florence Quartararo, Blanche Thebom, Margaret Harshaw, Claramae Turner, Ramon Vinay, Bruno Landi, Kurt Baum, Brooks McCormack, Walter Fredericks, Raoul Jobin, Martial Singher, Cesare Bardelli, Nino Ruisi, Salvatore Baccaloni, John Lawler, and others.

Robin Hood Dell Concerts, 1420 Walnut St. President and manager: Frederic R. Mann. Associate manager: Emma Feldman. Secretary: Morton Howard. Robin Hood Dell, 12,000. Series of outdoor summer concerts, dates and soloists to be announced.

Philadelphia All Star Concert Series, 262 S. 17th St. Manager: Emma Feldman. Academy of Music, 3,004. Sadler's Wells Ballet, Oct. 5; Eleanor Steber, Nov. 2; Luboshutz and Nemenoff, Nov. 30; Royal Philharmonic, Dec. 12; Jan Peerce and Patrice Munsel, Jan. 18; Jascha Heifetz, Feb. 1; Gregor Piatigorsky, Feb. 22; Vladimir Horowitz, March 8.

Philadelphia Forum, Inquirer Bldg., 400 N. Broad St. Auspices Philadelphia Inquirer. Executive director: William K. Huff. Academy of Music, 3,004. Eddie Cantor, Oct. 30; Hildegarde, Nov. 29; Charles L. Wagner Opera Company in La Bohème, Dec. 8, Ljuba Welitch, Jan. 4; American National Ballet Theatre, Jan. 10; Boston Symphony, Feb. 12; Ballet Russe de Monte Carlo, March 1; Mario Lanza, March 13; Vienna Choir Boys, March 31.

New Chamber Orchestra of Philadelphia, 18th and Pine Sts. Auspices: New School of Music. Conductor: Ifor Jones. Academy of Music, 3,004. Five concerts, assisted by the Curtis Quartet.

Matinee Musical Club, Bellevue-Stratford Hotel. Orchestra and vocal director: Henri Elkan. Choral director: W. Lawrence Curry. President: Mrs. Roy Nesbitt Tope. Program committee chairman: Mrs. Edward N. Hibberd. Bellevue-Stratford Ballroom, 1,300. Concerts by members and visiting soloists.

Dra-Mu Opera Company, 139 N. Sickles St. Conductor: Henri Elkan. President: Raymond L. Smith. Academy of Music, 3,004. Ouanga, Oct. 27; other operas to be announced later.

Philadelphia Music Club, Clubwomen's Center, Gimbel Brothers. President: Elma Carey Johnson. Wanamaker Auditorium, 1,200; Greek Hall, 300. Concerts from October through April.

Music Teachers' Forum, Presser Bldg., 1712 Chestnut St. President: Mrs. C. T. Hipple. Honorary president: Adele Sutor. Presser Auditorium, 275. Monthly meetings, October through May.

Free Library of Philadelphia and Musical Fund Society of Philadelphia, Free Library, Logan Square. Library president: Joseph Carson. Society president: E. Brooks Keffer. Head of library music department: Arthur Cohn. Lecture Hall, 400. Curtis String Quartet. Six programs, including quartets by Haydn, Mendelssohn, Schubert, and six British composers.

University Museum Chamber Music Concerts. Auspices: Music Performance Trust Fund of the American Phonograph Industry, in co-operation with AFM Local 77. Conductor and program arranger: Arthur Cohn. University Museum, 600. Five concerts by Philadelphia String Quartet and others.

Co-Opera Company, 1641 S. Orkney St. President: Frank Tonick. Honorary music director: Joseph Levine. Barclay Hotel Ballroom, 300; New Century Club Auditorium. Concerts of operatic music.

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(Continued on page 283)

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San Francisco CALIFORNIA



Pierre Monteux, conductor of the San Francisco Symphony

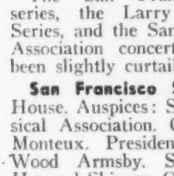


Howard Skinner, manager of the San Francisco Symphony

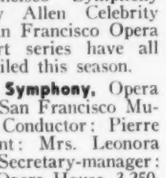
By MARJORY M. FISHER

The San Francisco Symphony series, the Larry Allen Celebrity Series, and the San Francisco Opera Association concert series have all been slightly curtailed this season.

San Francisco Symphony, Opera House. Auspices: San Francisco Musical Association. Conductor: Pierre Monteux. President: Mrs. Leonora Wood Armsby. Secretary-manager: Howard Skinner. Opera House, 3,250. Sixteen Thursday night, thirteen Friday afternoon, and sixteen Saturday night subscription concerts; five youth concerts, conducted by Kurt Herbert Adler, with Alexander Fried as commentator; eight concerts in Art Commission Series; Standard Symphony radio broadcasts; out-of-town concerts. Subscription series soloists: Artur Rubinstein, Dec .1 and 2; Zino Francescatti, Dec. 7 and 9; Igor



Muriel Macgurn, concert manager, San Francisco



Dorothy Granville, manager Larry Allen Celebrity Series

Stravinsky, guest conductor, Dec. 14, 15, and 16; Yehudi Menuhin, Dec. 21 and 22; Rudolf Serkin, Jan. 4, 5, and 6 (and for a special concert, Jan. 3); Robert Casadesus, Feb. 1, 2, and 3; Clifford Curzon, Feb. 8, 9, and 10; Lili Kraus, March 1 and 3; Tossy Spivakovsky, March 8 and 10; Guido Cantelli, guest conductor, March 15, 16, and 17; Jascha Heifetz, March 30 and 31; Bruno Walter, guest conductor, April 5, 7, 12, 13, and 14; Anshel Brusilow, April 19, 20, and 21; soloists and Municipal Chorus, in Beethoven's Ninth Symphony, April 26, 27, and 28.

Art Commission Series. Receives financial support from city government. Management: Art Commission, City Hall. Guest conductor: Dimitri Mitropoulos. Soloists: Mr. Mitropoulos as pianist-conductor, Jan. 11 and 13; Nathan Rubin (winner of Music Critics' Award), Jan. 16; Strauss's Elektra, in concert form, with Astrid Varnay, Blanche Thebom, Charlotte Boerner, Walter Fredericks, and Désiré Ligeti, Jan. 18 and 20; Oscar Levant, Jan. 23 and 25; Walter Fredericks and Municipal Chorus in Kodály's Psalmus Hungaricus, Jan. 27.

San Francisco Opera Company, Opera House. Auspices: San Francisco Opera Association. General director: Gaetano Merola. President: Kenneth Monteagle. Manager: Paul Posz. Stage and technical director: Armando Agnini. Chorus director: Kurt Herbert Adler. Ballet master: Willam Christensen. Conductors: Mr. Merola, Paul Breisach, Jonel Perlea, Mr. Adler, Fausto Cleva, Karl Kritz, and Nicola Rescigno. Opera House, 3,250. Ten subscription performances;



Paul Posz, manager of the San Francisco Opera Association



Leonora Wood Armsby, president of the San Francisco Musical Association

five Sunday matinee subscription performances; five popular performances; two Opera Guild matinees for school children; one performance for Masonic Centennial. Season from Sept. 26 to Oct. 29. Performances in Los Angeles and other West Coast cities, Oct. 31 to Nov. 12. Repertoire: Aïda; Lucia di Lammermoor; The Marriage of Figaro; Tristan und Isolde; Andrea Chenier: La Bohème; Otello; The Magic Flute; The Barber of Seville; Salome; Suor Angelica; Manon Lescaut; Rigoletto; Parsifal; and Madama Butterfly.

San Francisco Opera Guild, Opera House. President: Mrs. Dan London. Secretary: Bettina Amati. Opera Frolic, Civic Auditorium, 1,100, Oct. 5. Sponsor of two matinee performances of Madama Butterfly, for school children. Donor of Parsifal settings.

San Francisco Opera Association Concert Division, Manager: Paul Posz. Opera House, 3,250. Ten subscription events: San Francisco Opera Company, in Lucia di Lammermoor, Oct. 2; Sadler's Wells Ballet, Nov. 9; Ballet Russe de Monte Carlo, Nov. 20; Maryla Jonas, Nov. 27; Dorothy Maynor, Dec. 5; Joseph Szigeti, Jan. 3; William Kapell, Jan. 30; Elena Nikolaidi, Feb. 6; Helen Traubel, May 1; Giuseppe di Stefano, May 22.

Larry Allen Celebrity Series, Manager: Dorothy Granville, 79 Post St. Opera House, 3,250. Artur Rubinstein, Nov. 14; Jan Peerce, Dec. 1; Vladimir Horowitz, Dec. 6; Gregor Piatigorsky, Jan. 9; Ferruccio Tagliavini, Feb. 2; Charles Laughton, and Vienna Choir Boys, Feb. 11; Marian Anderson, March 9. Extra events to be announced.

Spencer Barefoot Concert Management, 26 O'Farrell St. Manager Spencer Barefoot. Colonial Ballroom, Hotel St. Francis, 500. Gyorgy Sandor, Nov. 12; Leonore Joffe and Samuel Lipman, Dec. 3; Juilliard String Quartet, Feb. 4; Martial Singher, Feb. 11; Popper Musical Theatre, Jan Popper, director, The Secret of Suzanne, and The Old Maid and the Thief, March 11.

San Francisco String Quartet Series. Personnel: Naoum Blinder, Frank Houser, Ferenc Molnar, and Boris Blinder. Marines Memorial Theatre, 644. Five programs. Assisting artists: Maxim Shapiro, Dec. 13; William Kapell, Jan. 19; Maurice Euphrat, Feb. 28; Donald Gramm, March 28; and Corinne Lacomblé, May 2.

Composers' Forum. San Francisco Museum of Art, 400. Three concerts.

Barati Chamber Orchestra. Commerce High School Auditorium. Three concerts.

Other events: Los Angeles Chamber Symphony, Joseph Schuster, soloist, Veterans' Auditorium, 1,100, Jan. 29. At Marines Memorial Theatre: Hollywood String Quartet, Dec. 4; Leonardo Ciarlo and Howard Solve, Sept. 21; Richard Cummings, Nov. 6; Robert Mueller, Nov. 15; Elizabeth Spelts and Shirley Turner, Nov. 17; Martimer Markoff, Nov. 28; and Irene Schreier, March 7. Dates to be announced for Paganini String Quartet; Adolph Baller and Gabor Rejto; Joseph Schuster; Suzanne Bloch; Randolf Hokanson; Maurice Eu-



Spencer Barefoot, concert manager, San Francisco



Arturo Casiglia, general director, Pacific Opera Company, San Francisco

phrat; Xenia Blair; Audrey Almonds and Mary Taylor; Frances Mullens; and James Groves.

Muriel J. Macgurn, 2045 California St. Marines Memorial Theatre, 644; Curran Theatre, 1,781. Ruth Finley Person, Marines Memorial Theatre, Sept. 19. Encore Events (matinees at Curran Theatre): Little Singers from Paris, Nov. 19; Mary Garden, Nov. 26; Josef Marais and Miranda, Feb. 25; Mischa Elman, March 18; Halprin-Lathrop Theatre Dance Group, March 25.

Music Lovers Society. Founder and director: Margaret Tilly. San Francisco Museum of Art, 400. Three concerts.

San Francisco Dance League series. Marines Memorial Theatre, 644. Three events.

Other recitals to be announced.

Pacific Opera Company, 700 Montgomery St. General director and conductor: Arturo Casiglia. President: Campbell McGregor. Manager: Jack Pisani. Opera House, 3,250. Fall season, opening Nov. 29, and spring season. Repertoire: The Barber of Seville; Rigoletto; Tosca; Cavalleria Rusticana; Pagliacci; Carmen; La Bohème; and Madama Butterfly.

Girton-Decker Management, 26 O'Farrell St. Opera House, 3,250. Sponsors performances by San Carlo Opera Company, in March.

J. Warren Conlin, 3806 Clay St. Marines Memorial Theatre, 644. Elena Imaz Dance Trio, Oct. 23; Kenneth Spencer, Feb. 27; Nemone Balfour, April 24.

San Francisco Municipal Chorus, City Hall. Director: Hans Leschke. Appearances with San Francisco Symphony.

San Francisco Ballet, 236 Van Ness Ave. Director: Willam Christensen. Official ballet for San Francisco Opera Company. Other appearances.

Sigmund Stern Grove Midsummer Musicales. Auspices: City Recreation Commission and Sigmund Stern Grove Committee. Chairman: Mrs. Sigmund Stern. Free opera, symphony, ballet, and choral programs by resident groups, Sunday afternoons from June through September.

Summer Chamber Music Series, Auspices: Mills College. Museum of Art, 400. Budapest String Quartet, in July and August.



Kenneth Monteagle, president of the San Francisco Opera Association



Gaetano Merola, general director of the San Francisco Opera Association

Saturday Music, Inc. Auspices: Group of San Francisco women. Museum of Art, 400. Concerts for children: San Francisco String Quartet, Oct. 28; organ demonstration and concert, Nov. 4; San Franscisco Boys Chorus, Nov. 18.

Campion Society. Co-directors: John Edmunds and Leonard Ralston. President: John Edmunds. Secretary: Allison Ralston, 1152 Glen Ave. Berkeley. Museum of Art, 400. Annual series of programs devoted to old English songs and contemporary songs in English, in August and September.

Berkeley

By HELEN CLARK LOVE

In June, 1950, the new Berkeley High School Community Theatre, seating 3,500, was opened. As a result, concert groups and managers are now able to offer attractions previously unavailable in Berkeley. The newly-organized Berkeley String Ensemble, which has a broad sponsorship within the musical community, will stress the performance of seldom-heard compositions and give local soloists opportunities to perform with an ensemble.

University of California, Chairman of music department: Albert I. Elkus. Secretary, committee on drama, lectures, and music: Betty Connors. Community Theatre, 3,500; Wheeler Auditorium, 850. Maria Stoesser, Oct. 4; Fine Arts Quartet, Oct. 31; Intimate Opera of Great Britain, Nov. 20 and 21; Suzanne Bloch, Feb. 28; Roland Hayes, March 29; all at Wheeler Auditorium. San Francisco Symphony series. Five concerts. Community Theatre. Soloists: Szymon Goldberg, Feb. 14; Solomon, Feb. 17; university chorus, and audition winner, Feb. 25; soloists to be announced, March 18 and April 15.

University Symphony. Conductor: Joaquin Nin-Culmell. Community Theatre. Fall concert, Robert Helps, soloist; spring concert, Falla's Master Peter's Puppet Show.

Symphonic Band. Conductor: Charles Cushing. Community Theatre. One concert.

University Chorus. Director: Edward Lawton. Community Theatre. Brahms's Requiem, date to be announced.

Community Concert Association, 25 Ridge Rd. President: Mrs. William DeLoss Love. Secretary: Mrs. Gerald Whitaker. Community Theatre, 3,500. Elena Nikolaidi, Nov. 1; Ballet Russe de Monte Carlo, Nov. 29; de Paur Infantry Chorus, Dec. 11; William Kapell, Jan. 29; James Melton, March 27; Tossy Spivakovsky, April 9.

Concerts for Young People of the East Bay. Auspices: Berkeley-Albany

(Continued on page 303)

Los Angeles CALIFORNIA



Alice Taylor, manager of the Los Angeles Philharmonic



Alfred Wallenstein, conductor of the Los Angeles Philharmonic



Karl Wecker, manager of the Hollywood Bowl Association

By ALBERT GOLDBERG

The fate of the proposed Los Angeles Music Center, which is to include an opera house and a smaller concert hall, is currently in a state of suspension. The November ballot was to have given voters the opportunity to approve a $31,000,000 bond issue for this project and a downtown convention hall, but the proposal was taken off the ballot since war conditions made its passage unlikely. The issue may be presented to the voters in the April election.

The Los Angeles Music Guild has increased the number of chamber-music concerts in its series from six to ten, and the season of Evenings on the Roof has been expanded to include 22 chamber-music concerts.

Los Angeles Philharmonic, 427 W. Fifth St. Auspices: Southern California Symphony Association. Conductor: Alfred Wallenstein. Associate conductor: John Barnett. President: Henry Duque. Chairman of the board: Harvey S. Mudd. Manager: Alice Taylor. Philharmonic Auditorium, 2,670. Eighteen pairs of subscription concerts; thirteen youth concerts; approximately forty concerts on tour (Alhambra, Santa Monica, Anaheim, Bakersfield, Claremont, Escondido, Fresno, Fullerton, Long Beach, Pasadena, Redlands, Riverside, San Bernardino, San Diego, San Pedro, Santa Barbara, and Whittier). Subscription series soloists: Kirsten Flagstad, Nov. 16 and 17; Lillian Steuber, Nov. 23 and 24; Zino Francescatti, Nov. 30 and Dec. 1; Ferruccio Tagliavini, Dec. 14 and 15; Jascha Heifetz, Jan. 4 and 5; Oscar Levant, Jan. 11 and 12; Robert Casadesus, Jan. 25 and 26; William Kapell, Feb. 1 and 2; Artur Rodzinski, guest conductor, Feb. 15 and 16; Ruggiero Ricci, Feb. 22 and 23; Isaac Stern, March 8 and 9; Phyllis Moffet and Janice Moudry, March 22 and 23; Suzanne Danco, April 5 and 6; and Bidu Sayao, April 12 and 13.

Hollywood Bowl Association, 2301 N. Highland Ave. President: C. E. Toberman. Manager: Karl Wecker. Hollywood Bowl Amphitheatre, 20,000. Eight-week season beginning in July. Symphony concerts, Pop concerts, light opera, and ballet.

Greater Los Angeles Plans, Inc., 417 S. Hill St. President: Henry Duque. Chairman of the board: Harvey S. Mudd. Executive vice-president and secretary: Ray W. Smith. Planning and sponsoring new Los Angeles Music Center and War Memorial Auditorium.

Los Angeles Civic Light Opera Association, 427 W. Fifth St. General director: Edwin Lester. Philharmonic Auditorium, 2,670. Twenty-two weeks of light opera. Sponsor of twelve performances by Sadler's Wells Ballet at Shrine Auditorium, 6,000.

Greek Theatre, Griffith Park. Capacity, 4,000. Director: Gene Mann. Nine-week season of light opera.

Mrs. L. E. Behymer Concert Series, 427 W. Fifth St. Manager: Mrs. L. E. Behymer. Philharmonic Auditorium, 2,670. Artur Rubinstein, Oct. 15 and May 13; Maryla Jonas, Nov. 14; Elena Nikolaidi, Nov. 21; Ballet Russe de Monte Carlo, Dec. 1 to 9; Rudolf Firkusny, Jan. 9; de Paur Infantry Chorus, Jan. 13; Blanche Thebom, Jan. 15; Appleton and Field, Feb. 13; Joseph Szigeti, Feb. 27; Marian Anderson, March 18; Gregor Piatigorsky, March 27; Leonard Pennario, April 10; George London, April 29.

Los Angeles Music Guild, 3305½ Wilshire Blvd. President: Leon Lewis. General manager: Alfred Leonard. Wilshire Ebell Theatre, 1,294. Chamber-music series: Vronsky and Babin, with assisting artists, Oct. 11; Fine Arts Quartet and Jesús María Sanromá, Oct. 30; Paganini String Quartet, with assisting artists, Dec. 7; Louis Kaufman, with assisting artists, Feb. 14; Andrés Segovia and Paganini String Quartet, March 21; Hungarian String Quartet, Jan. 3 and 17, Feb. 28, March 7, and April 11.

Evenings on the Roof, 1735 Micheltorena St. Executive director: Peter Yates. Executive secretary: Mary Jeannette Brown. Wilshire Ebell Theatre, 1,294; Wilshire Ebell Chamber Music Hall, 500. Regular series of fourteen concerts; Mozart series of six concerts; two Beethoven recitals by Joseph Schuster.

Los Angeles Chamber Symphony Society, P. O. Box 802, Beverly Hills. Musical director and conductor: Harold Byrns. President: Father James McLane. Wilshire Ebell Theatre, 1,294. Three concerts. Soloists: to be announced, Nov. 26; Edward Rebner, Jan. 28; Joseph Schuster, March 4.

Irwin Parnes Independent Concert Series, Crossroads of the World, Hollywood. Manager: Irwin Parnes. Wilshire Ebell Theatre, 1,294; Philharmonic Auditorium, 2,670. At Wilshire Ebell Theatre: English Intimate Opera, Nov. 18; Little Singers from Paris, Nov. 25; Iva Kitchell, Jan. 5. At Philharmonic Auditorium: Dorothy Maynor, Dec. 3; International Folk Dance Festival, Jan. 20; Triana Spanish Dancers, Feb. 17; Mischa Elman, March 9.

Los Angeles City College and Los Angeles State College Inaugural Series, 855 N. Vermont. Manager: Irwin Parnes. City College Auditorium, 750. Josef Marais and Miranda, Nov. 15; Festival of Negro Spirituals, Dec. 13; Carmelita Maracci Dancers, Jan. 24; Viennese Ballet Ensemble, Feb. 14; Pasquier Trio, March 7; Jakob Gimpel, March 14.

John Moss, Fred Hayman, and Elmer Wilson, 707 Philharmonic Auditorium Bldg. Philharmonic Auditorium, 2,670. Vladimir Horowitz, Nov. 27; Witold Malcuzynski, Jan. 23; Solomon, Feb. 4; Clifford Curzon, Feb. 16.

Hollywood String Quartet, 129 N. Ledoux Rd., Beverly Hills. Personnel: Felix Slatkin and Paul Shure, violinists; Paul Robyn, violist; Eleanor Aller, cellist. Assistance League Play House, 361. Three concerts.

Los Angeles County Museum, Exposition Park. Free Sunday afternoon chamber-music concerts throughout the year.

(Continued on page 307)





Richard Lert, conductor of the Pasadena Civic Orchestra and Chorus

Elmer Wilson, manager of the Elmer Wilson Concert Series, Pasadena

Pasadena

By ALBERT GOLDBERG

Elmer Wilson Concert Series, 300 E. Greene St. Manager: Elmer Wilson. Pasadena Civic Auditorium, 3,000. Nadine Conner, Oct. 10; Giuseppe di Stefano, Oct. 30; Vladimir Horowitz, Nov. 30; Vronsky and Babin, Jan. 4; Clifford Curzon, Feb. 13; Joseph Szigeti, Feb. 28; Robert Merrill, March 15; Helen Traubel, April 25; Ballet Russe de Monte Carlo, Dec. 11.

Coleman Chamber Music Association, 16 N. Marengo. Manager: Harlow Mills. Pasadena Community Playhouse, 854. Fine Arts Quartet, and Jesús María Sanromá, Oct. 29; English Intimate Opera, Nov. 19; Juilliard String Quartet, Jan. 28; Griller String Quartet, Feb. 11; Pasquier Trio, March 4; young chamber-music artists, April 8; Joanna and Nikolai Graudan, and Mitchell Lurie, April 22.

Pasadena Civic Orchestra and Chorus, 16 N. Marengo St. Auspices: Pasadena Civic Music Association and city of Pasadena. Conductor: Richard Lert. President: Mrs. William C. Young. Manager: Mrs. Allan Westervelt. Nine programs: Lorraine Eckhardt, soloist, Nov. 19; ballet, Dec. 10; Handel's Messiah, Dec. 21; youth concert, Feb. 4; orchestra concert, Feb. 18; Palm Sunday program, March 18; youth concert, April 1; city-school program, May 13; Beethoven's Ninth Symphony, June 3.

Los Angeles Philharmonic, Local auspices: Pasadena Philharmonic Committee. Chairman: Mrs. Arch B. Tuthill. Six concerts, beginning Nov. 10. Soloists: Zino Francescatti, Dec. 4; Oscar Levant, Jan. 10; Bidu Sayao, April 15.

San Diego

By CONSTANCE HERRESHOFF

The San Diego Philharmonic has been organized under the direction of Leslie Hodge, formerly conductor of the Guadalajara Symphony. The San Diego Symphony has re-engaged Fabien Sevitzky for a series of summer concerts in Balboa Park Bowl.

San Diego Philharmonic. Conductor: Leslie Hodge. Russ Auditorium. Ten subscription and ten Pop concerts; young people's concerts; concerts in outlying communities. Season begins Nov. 28.

Los Angeles Philharmonic. Four concerts. Soloists: Zino Francescatti, Dec. 3; William Kapell, Feb. 8.

Helen H. Price Master Artist Series. Kirsten Flagstad, Oct. 19; Ballet Russe de Monte Carlo, Dec. 10; Rudolf Firkusny, Jan. 10; Erica Morini, Jan. 30; Charles L. Wagner Opera Company in The Barber of Seville, Feb. 17; Sujata and Asoka, March 10; Leonard Warren, April 28.

Civic Music Association. Giuseppe di Stefano, Nov. 4; Dorothy Eustis, Nov. 29; Blanche Thebom, Jan. 13; Lawrence Winters and Ellabelle Davis, Feb. 4; Gold and Fizdale,

(Continued on page 307)



Leslie Hodge, conductor of the San Diego Philharmonic

Dorothy
LEDGER
Mezzo Soprano



"HAILED"
IN RECITAL

★ **"Presenting a striking appearance of beauty and simple charm, Miss Ledger succeeded equally well in charming her listeners by the beauty of her voice. She produces a warm, vibrant sound which comes forth with excellent control and fine shading of color. Her control and beauty of tone in the softest pianissimos were a real treat."**
—Los Angeles Times, Oct. 13, 1950

★ **"Beautifully schooled vocal artistry was lavished upon unhackneyed song numbers when mezzo soprano Dorothy Ledger sang. Miss Ledger disclosed a voice of excellent quality and an interpretative insight into her songs that made an individual entity of each of them."**
—Los Angeles Examiner, Oct. 14, 1950

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OHIO

Cincinnati



J. Herman Thuman, manager, Artist Series, Cincinnati



Fausto Cleva, musical director, Cincinnati Summer Opera

By MARY LEIGHTON

This season the Cincinnati Symphony will devote four pairs of concerts to compositions written between 1900 and 1925. These concerts will be part of a city-wide festival emphasizing the cultural achievements of the first quarter of the twentieth century. Among the participating institutions are the Cincinnati Art Museum, the Taft Museum, the Conservatory of Music, the College of Music, the University of Cincinnati, the Public Library, Stage, Inc., the Music Drama Guild, and the Historical and Philosophical Society. Among the Cincinnati Symphony's offerings is Schönberg's Gurre-Lieder, for which the orchestra will be augmented to meet the full demands of the composer. Five choruses and five soloists will assist in the two performances of the mammoth cantata on Feb. 2 and 3.

Cincinnati Symphony, 1106 First National Bank Bldg. Auspices: Cincinnati Institute of Fine Arts. Conductor: Thor Johnson. Chairman: Lucien Wulsin. Manager: Robert A. Casey. Music Hall, 3,460. Twenty pairs of regular concerts; six junior high school concerts; nine young people's concerts; three Pop concerts; one special concert for Girl Scouts; tour concerts. Regular concert soloists: Gregor Piatigorsky, Oct. 13 and 14; Eleanor Steber, Oct. 21 and 22; Tossy Spivakovsky, Nov. 3 and 4; Jacqueline Blancard, Nov. 17 and 18; Mack Harrell, Nov. 24 and 25; Sigmund Effron (concertmaster) and Eric Kahlson (principal violist), Dec. 1 and 2; Rudolf Serkin, Dec. 9 and 10; Mary Fleming, soprano; James Schwabacher, tenor; Julian Patrick, baritone; John D. Jones, bass-baritone, Dec. 21 and 22; Aldo Ciccolini, Dec. 29 and 30; Robert, Gaby, and Jean Casadesus, Jan. 6 and 7; Artur Rubinstein, Jan. 27 and 28; Uta Graf, Nell Tangeman, Mario Berini, Harold Haugh, Oscar Natzka, five choruses, Feb. 2 and 3; Jascha Heifetz, Feb. 9 and 10; Suzanne Danco and David Smith, Feb. 16 and 17; Clifford Curzon, March 31 and April 1; Nathan Milstein, April 6 and 7; Helen Traubel, April 13 and 14; Militza Kosanchich, soprano; Dora Lyon, contralto; John Alexander, tenor; George Barron, bass, April 20 and 21.

Cincinnati Summer Opera Association, Vine near 5th St. Managing director: Robert L. Sidell. Musical director: Fausto Cleva. State director: Antonio Stivanello. Ballet directors: Lucien Prideaux and Lydia Arlova. Conductors: Fausto Cleva, Paul Breisach, Otto Lehmann, Ernesto Barbini, Mario Mazzoni. Zoological Gardens Pavilion, 4,000. Five-week season, July 2 through Aug. 5. Principal singers in 1950: Stella Roman, Eva Likova, Tomiko Kanazawa, Lucia Evangelista, Laura Castellano, Joyce Jones, Rose Marrone, Gladys Swarthout, Irra Petina, Margaret Harshaw, Gloria Ware, Helen George, Winifred Heidt, Lizabeth Pritchett,



Fritz Busch, musical director, Cincinnati May Festival



Thor Johnson, conductor, Cincinnati Symphony



Robert A. Casey, manager, Cincinnati Symphony

Kurt Baum, Thomas Hayward, Eugene Conley, Charles Kullman, Brooks McCormack, Ramon Vinay, Richard Tucker, William Horne, George Tallone, John Alexander, George Chapliski, Robert Weede, Frank Guarrera, Angelo Pilotto, Edward Doe, Lorenzo Alvary, Lloyd Harris, Osie Hawkins, Virgilio Lazzari, Nicola Moscona, William Wilderman, Wilfred Engelman. Chorus from Metropolitan Opera Company. Cincinnati Symphony.

Cincinnati May Festival Association, 142 W. 4th St. Musical director: Fritz Busch. President emeritus: Joseph Graydon. President: Carl Jacobs. Managing secretary: J. Herman Thuman. Music Hall, 3,460. Cincinnati May Festival Chorus, high school chorus, children's chorus, Cincinnati Symphony, and soloists. Five concerts, May 2 through 6.

Artist Series, 142 W. 4th St., Manager: J. Herman Thuman. Taft Auditorium, 2,500. Ljuba Welitch, Oct. 16; Zino Francescatti, Oct. 30; Hildegarde, Nov. 17; Charles Kullman and the Men of Song, Dec. 1; Sadler's Wells Ballet, with Cincinnati Symphony, four performances, Dec. 14, 15, and 16; Vladimir Horowitz, Jan. 10; Israel Philharmonic, Feb. 5; Ballet Russe de Monte Carlo, Feb. 24 and 25.

Matinee Musicale Club. President: Mrs. Parvin Titus. Hall of Mirrors, Hotel Netherland Plaza, 1,200. Solomon, Nov. 8; Gerard Souzay, Dec. 11; Gold and Fizdale, Jan. 14; Frances Yeend, Feb. 14; Szymon Goldberg, March 13.

Cincinnati Chamber Music Society. Manager: Mrs. Rudolph Wurlitzer. Taft Museum. Hungarian String Quartet, Nov. 26; Pasquier Trio, Feb. 11; London String Quartet, March 4.

Cincinnati Music Drama Guild, 2515 Burnet Ave. President: Sam A. Messer. Walnut Hills Auditorium. Opera in English. Of Thee I Sing, Oct. 6; The Barber of Seville, Dec. 15 and 16; Il Tabarro and The Spanish Hour, Feb. 23 and 24; Knickerbocker Holiday, May 4 and 5. Let's Make an Opera, for schools, in March.

Orpheus Club of Cincinnati. Director: Thomas James Kelly.

Toledo

By MILDRED BARKSDALE

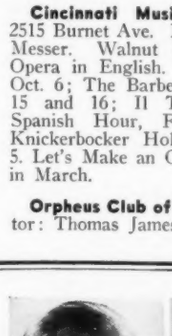
A total of 23 orchestral programs is listed for the 1950-51 season. Wolfgang Stresemann, in his second year as conductor of the Toledo Orchestra, has increased both the subscription and the young people's series to six concerts each. A series offering string-quartet music by Toledo-area composers has been initiated through the joint sponsorship of the Toledo Public Library and the Toledo Federation of Musicians. The sponsors hope to expand the program to other types of chamber-music by local composers.

The Friends of Music, Inc., has acquired permanent headquarters, with Mrs. John M. Harrison as executive secretary. The University of Toledo is furthering the development of its music department, which has recently come under the directorship of Lloyd Sunderman, formerly of the Arthur Jordan Conservatory.

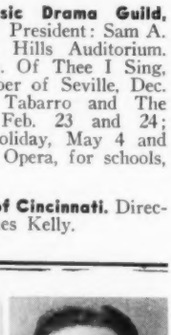
Toledo Museum of Art, 2445 Monroe St. President: Justus Wilcox. Director: Blake-More Godwin. Supervisor of Music: A. Beverly Barksdale. Museum of Art Peristyle, 1,750. Two subscription series of six and five events; four free concerts for young people by visiting organizations; miscellaneous events. Museum of Art Auditorium, 850. Subscription chamber-music series of four concerts; concerts by Toledo organizations.

Red Series: Erna Berger, Oct. 20; Chicago Symphony, Oct. 30; Szymon Goldberg and orchestra, Nov. 28; Minneapolis Symphony, Jan. 30; Artur Rubinstein, Feb. 23; Pittsburgh Symphony, Paul Paray conducting, March 30.

Blue Series: de Paur Infantry Chorus, Oct. 13; Cleveland Orchestra, Nov. 7; Myra Hess, Nov. 20; Jussi and Anna-Lisa Bjoerling, March 6; Philadelphia Orchestra, May 2.



Wolfgang Stresemann, conductor of the Toledo Orchestra



A. Beverly Barksdale, supervisor of music, Toledo Museum of Art

Young People's Series: Cleveland Orchestra, Rudolph Ringwall conducting, Nov. 7; Minneapolis Symphony, Jan. 30; St. Olaf Choir, Feb. 15; Pittsburgh Symphony, Vladimir Bakaleinikoff conducting, March 30.

Extra events: Royal Philharmonic, Dec. 5; St. Olaf Choir, Feb. 15.

Chamber-music series: Ralph Kirkpatrick, Nov. 16; Mack Harrell, Jan. 9; New Friends of Music Quartet, Feb. 1; Budapest Quartet, Feb. 13.

Toledo Orchestra, 401 Jefferson Ave. Auspices: Friends of Music, Inc. Conductor: Wolfgang Stresemann. President: Jules D. Lippmann. Executive secretary: Mrs. John M. Harrison. Museum Peristyle, 1,750. Six subscription concerts; six free Sunday afternoon junior concerts. Subscription series soloists; Mary Van Doren, pianist, Oct. 18; Georges Miquelle, cellist, Nov. 15; Nancy and Elizabeth Gould, duo-pianists, and A. Beverly Barksdale, bass, Dec. 13; Joseph Szigeti, Jan. 24; Toledo Ballet, and Helen Brainard, pianist, Feb. 21; Rose Bruno, contralto, and chorus, March 14. Junior concerts soloists, chosen through competition: Adrianne Hawk, violinist, Oct. 22; Floy Johnson, pianist, Nov. 19; Kathleen Lahey, flutist, Dec. 17; Joan Brewton, soprano, and Robert Dungan, baritone, Jan. 28; Margaret Rickerd, organist, Feb. 25; John Mast, pianist, March 18.

Toledo Youth Orchestra, 401 Jefferson Ave. Auspices: Friends of Music, Inc. Museum Peristyle, 1,750. Members chosen through auditions of young people from northwest Ohio and southern Michigan. Two free Sunday afternoon concerts, Dec. 3 and April 29.

Flora Ward Hineline Management, Commodore Perry Arcade. State Theatre, 1,900; Paramount Theatre, 3,400. Little Symphony of Detroit, Sidney Baron conducting, Robert Merrill, soloist, State Theatre, Oct. 11; American National Ballet Theatre, Paramount Theatre, in spring.

Toledo Choral Society, 2307 Monroe St. Conductor: Mary Willing. President: Mrs. Julius Chandler. Museum Peristyle, 1,750. Thre performances, presented by the Museum of Art: Handel's Messiah, Dec. 10; Mendelssohn's Elijah, Feb. 27; spring program, April 22.

American Guild of Organists, Toledo Chapter. Dean: Mrs. Frank McCarthy, 116 Cornell Drive. Two free recitals in the Museum Peristyle, in co-operation with the Museum of Art: Fritz Heitmann, Nov. 5; Robert Noehren, Jan. 17. Eight concerts and programs in Toledo churches, including a recital by George Miles, Oct. 3, and four guest speakers: Walter Blodgett, Sept. 20; Myrtle Jensen, Oct. 17; Robert Noehren, Jan. 16; and R. Lincoln Long, Feb. 20.

The Library Chamber-Music Guild, 325 Michigan. Auspices: Toledo Public Library and the Toledo Federation of Musicians. Manager: Earl Hess. Toledo Library Auditorium, 250. Four free late-afternoon string-quartet programs presenting works by Toledo-area composers. Quartet members: Pauline Little, Eugene Goldberg, Earl Hess, Emily Derrer. Composers: Gustave Mann, Earl Hess, David Stanley Smith, Oct. 10; Lynnel Reed, Kenneth Holland, Sister Ancilla, Nov. 21; Karl Ahrendt, Gustave Mann, Eric Liljiquist, Jan. 2; Elizabeth Gould, Joseph Henry, J. Paul Kennedy, Feb. 20.

Toledo Piano Teachers Association. President: Mrs. V. F. Burgbacher, 4124 Belvue. Museum Auditorium, 850. James Friskin, co-sponsored by the Museum of Art, Oct. 15; master class by Mr. Friskin, Oct. 16; young pianist, to be announced, May 20.

Miscellaneous Events. Toledo Federation of Musicians Orchestra, Ken Holland Chorus, Ursuline Chorus, Kenneth Holland conducting, Ursuline Auditorium, Dec. 18. Israel Philharmonic, Serge Koussevitzky conducting, sponsored by the Toledo Committee for the Israel Orchestra, Museum Peristyle, Jan. 28. Three programs by the music department of the Toledo Public Schools, Clarence Ball, supervisor: High School Choral Festival, Museum Peristyle, Feb. 11; orchestra and choruses from the grade schools, Museum Peristyle, March 11, and Museum Auditorium, May 13. Fourth annual festival of church music, Cecil Stewart conducting, sponsored by the Toledo Council of Churches and the Museum of Art, Museum Peristyle, Feb. 4. Other programs given in the museum by Monday Musicale, Mu Phi Epsilon, Euterpean Club, Junior Federation of Music Clubs, Ohio Music Teachers Association, Teutonia Maennerchor, Madrigal Club of Toledo, Sanctus Choir, Eurydice Club, and Junior Monday Musicale.

XUM

Cleveland

By ELEANOR WINGATE TODD

John Reymes King has been appointed chairman of the Division of Music of Western Reserve University, succeeding Arthur Shepherd, who retired in 1949. Russell Gee was acting chairman during the interim year. New faculty members include Ezra Schabas, assistant professor of music, advisor on music education, and instructor in clarinet, and the following members of the Cleveland Orchestra: Tom Brennand, viola; Robert Ripley, cello; Jacques Posell, contrabass; Alice Chalifoux, harp; Maurice Sharp, flute; George Goslee, bassoon;



Howard Whittaker, director of the Cleveland Music School Settlement



John R. King, chairman, Division of Music, Western Reserve University

Louis Davidson, trumpet; Alois Hruby, trumpet; and Cloyd Duff, percussion. Arnold Perris is the new conductor of the band and the men's and women's glee clubs.

The newly-formed Cleveland Chamber Music Society will present a series of three concerts in Severance Chamber Music Hall.

Cleveland Orchestra, Severance Hall, 11001 Euclid Ave. Auspices: Musical Arts Association. Conductor: George Szell. Associate conductor: Rudolph Ringwall. President: Thomas L. Sidlo. Manager: C. J. Vosburgh. Severance Hall, 1,900. 24 pairs of subscription concerts; twenty Twilight concerts; 25 children's concerts conducted by Mr. Ringwall; middle-western tour in November; eastern tour in February. Guest conductors: Dimitri Mitropoulos and William Steinberg, two pairs of concerts each. Subscription series soloists: Rudolf Firkusny, Oct. 19 and 21; Marie Simmelink Kraft, Nov. 2 and 4; Eunice Podis, Nov. 23 and 25; Jacob Krachmalnick (assistant concertmaster) and Abraham Skernick (first violist), Nov. 30 and Dec. 2; Tossy Spivakovsky, Jan. 4 and 6; Jascha Heifetz, Jan. 18 and 20; Rudolf Serkin, Feb. 1 and 3; Pierre Fournier, March 1 and 3; Beryl Rubinstein, Josef Gingold (concertmaster), and Ernst Silberstein (first cellist), March 15 and 17; Clifford Curzon, March 22 and 24; Abraham Skernick, March 29 and 31; Michael Rabin, April 5 and 7; Frances Yeend, Jane Hobson, David Lloyd, and Oscar Natzka, in Beethoven's Ninth Symphony, April 12 and 14.

Popular Price Concert Course, 2816 Euclid Ave. Manager: G. Bernardi. Public Music Hall, 3,000. Charles L. Wagner Opera Company, in La Bohème, Oct. 8; Zino Francescatti, Nov. 4; Marian Anderson, Jan. 6; Ljuba Welitch, Feb. 11; Luboshutz and Nemenoff, Feb. 24; Erna Berger and Eunice Podis, March 17; Vienna Choir Boys, March 26.

Extra events: Longines Symphonette, with Elena Nikolaidi, Oct. 14 (Masonic Hall, 2,200). At Public Music Hall: First Piano Quartet, Oct. 22; Hildegarde, Nov. 18; Don Cossack Chorus, with Igor Gorin, Jan. 14; Solomon, March 4. Sadler's Wells Ballet, Dec. 12 and 13 (Public Auditorium, 10,000). Ballet Russe de Monte Carlo, March 9, 10, and 11.



G. Bernardi, director, Popular Price Concert Course, Cleveland



Carl J. Vosburgh, manager of the Cleveland Orchestra



Rudolph Ringwall, associate conductor, Cleveland Orchestra



George Szell, conductor of the Cleveland Orchestra

Philharmonic Orchestra. Conductor: F. Karl Grossman. Engineers' Hall, 1,250. Three concerts.

Cleveland Women's Orchestra. Conductor: Hyman Schandler, Severance Hall, 1,900. Two concerts.

Summer Pops Concerts. Conductor: Rudolph Ringwall. Public Auditorium, 10,000.

Cleveland Children's Symphony. Conductor: Alfred Zetzer. Three concerts.

Cleveland Museum of Art, Music Department. Curator of Music: Walter Blodgett. Museum Hall, 500. Fall series: Harry Fuchs, cellist, Oct. 20; New Music Quartet, Nov. 3; Edith Sitwell, Nov. 29; chamber-music concert, jointly sponsored with Cleveland Music School Settlement, Dec. 1; Christmas carols, Dec. 17; Joseph Knitzer, violinist; Georges Miquelle, cellist; Mischa Kottler, pianist, Jan. 19. Spring series: Loewenguth Quartet; Walden Quartet; Arthur Loesser; festival of contemporary music, jointly sponsored with the Cleveland Institute of Music. Curator's organ recitals. Bach series.

Cleveland Chamber Music Society. Severance Chamber Music Hall. Three concerts by Budapest

(Continued on page 282)

Dayton

By ELLEN JANE PORTER

Ada Belle Marcus was the winner of a newly-instituted competition to select a pianist from the Dayton Music Club for an appearance with the Dayton Philharmonic.

Dayton Philharmonic, North Lobby, Biltmore Hotel. Auspices: Dayton Philharmonic Association. Conductor: Paul Katz. President: E. R. Arn. Secretary and manager: Miriam Rosenthal. Memorial Hall, 2,639. Seven subscription concerts; four youth concerts. Subscription series soloists: Tossy Spivakovsky, Nov. 9; Ada Belle Marcus, Nov. 29; Inland Children's Chorus, Dec. 21; Frank Mannheimer, Jan. 24; to be announced, Feb. 15; Elena Nikolaidi, April 5.

Dayton Civic Music Association, Room 234, Gas and Electric Bldg. President: Herbert Nonneman. National Cash Register Auditorium, 2,300. Cincinnati Symphony, with Ania Dorfmann, Oct. 25; Iva Kitchell, Nov. 21; Morley and Gearhart, Dec. 7; Benno and Sylvia Rabinof, Feb. 5; Salvatore Baccaloni, March 14; Rochester Philharmonic, April 6; Frances Greer and Brian Sullivan, April 25.



Paul Katz, conductor, Dayton Philharmonic



Miriam Rosenthal, manager, Dayton Philharmonic

Miriam Rosenthal Concert Management, North Lobby, Biltmore Hotel. Memorial Hall, 2,639. Ballet Russe de Monte Carlo, Jan. 16.

Dayton Music Club. President: Mrs. Robert Allen. Dayton Art Institute Auditorium, 500. Rudolph Ganz, Oct. 31; Jean Carlton and Paul King, Jan. 23; Juilliard String Quartet, April 24.

Dayton Choirmasters' Club. President: Frederick Allen. Programs in various churches. Morten Luvaas, Oct. 16; Ifor Jones, Nov. 14; Kenneth Turvey, Jan. 15; Donald Kettring, May 21.

OHIO



Rexford Keller, chairman, Ohio Wesleyan University Artist Series, Delaware

Delaware

By TILDEN WELLS

Ohio Wesleyan University announced recently the establishment of the Della Ogden Duvall Foundation by Trumbull G. Duvall, Emeritus Professor of Philosophy, and author, in memory of his wife, whose activities enriched for many years the musical life of this community. Through the foundation, "the University shall strive to advance and glorify music," providing "means for the enrichment of the programs of the department of music during the year, but with special emphasis on the Chamber Music Festival in the spring." A special oratorio performance, with at least one noted singer, will be dedicated to Mrs. Duvall each year. Establishment of this foundation assures continuance of the spring festivals, and provides a significant contribution to the cultural life of central Ohio.

The Chamber Music Festival received further encouragement when the Delaware Music Guild was organized to support it.

The University Lecture Series has this season expanded the scope of its interests to include a program by Richard Dyer-Bennet.

Ohio Wesleyan University Music Department. Director: Rexford Keller. Artist Series. Chairman: Mr. Keller. Gray Chapel, 1,800. Byron Janis, Oct. 16; Gerard Souzay, Nov. 14; Elena Nikolaidi, Dec. 8; Ruggiero Ricci, Jan. 16; Chicago Symphony, March 6.

Chamber Music Festival. Chairman: Tilden Wells. Sanborn Hall Auditorium, 600. Three programs, March 9, 10, and 11. Guest artists: Pascal String Quartet.

Faculty recitals: Robert Bowlus, tenor; Robert Sill, baritone; Chester Barris, pianist; Rexford Keller, organist; Romine Hamilton, violinist; True Sackrison, cellist; faculty string trio.

University Symphony. Conductor:

(Continued on page 282)

Announcing the formation of the

WHEELER BECKETT ORCHESTRA

of New York **Wheeler Beckett, *Conductor***

The Orchestra of the New York Youth Concerts Association, Inc.
The Friends of the Children's Concerts in Bergen County, N. J.
The Friends of the Children's Concerts in Suffolk County, N. Y.
The Middlesex County Youth Concerts, Rutgers University, New Brunswick, N. J.
The Clifton, New Jersey, Youth Concerts

CARNEGIE HALL—April 18, 1951, 3 p. m.

TOWN HALL—April 14, 1951, 8:30 p. m.

***For Booking:* Jane Berkeley, Box 445, Englewood, New Jersey**



PENNSYLVANIA

Pittsburgh



Edward Specter, manager of the Pittsburgh Symphony



Richard Karp, musical director of the Pittsburgh Opera Society

By J. FRED LISSFELT

The major change in the Pittsburgh music scene is the passing of the Pittsburgh Orchestra Association, founded to bring leading orchestras to our concert halls. It had a noble record in the history of Pittsburgh's culture.

Pittsburgh Symphony. Farmers Bank Bldg. Auspices: Pittsburgh Symphony Society. Guest conductors: Paul Paray, Victor de Sabata, Leopold Stokowski, Guido Cantelli, Eugen Szenkar, and Vladimir Bakaleinikoff. Musical adviser: Mr. Bakaleinikoff. Apprentice conductor: Lorin Maazel. Manager: Edward Specter. Syria Mosque, 3,900. Twenty pairs of subscription concerts. Soloists: Vronsky and Babin, Isaac Stern, Robert and Gaby and Jean Casadesus, Alexander Brailowsky, Nathan Milstein, Vladimir Horowitz, Aldo Parisot (principal cellist), Byron Janis, Samuel Thaviu (concertmaster), William Kapell, Ellen Faull, David Lloyd, Tusa Santo, Norman Scott, Marilyn Cotlow, Winifred Heckman, Helen Hougham, Hubert Norville, Steven Kennedy, Floyd Worthington, Downtown Chorale.

May Beegle Concert Series. Union Trust Bldg. Manager: William Beegle. Syria Mosque, 3,900. Charles L. Wagner Opera Company, in La Bohème, Oct. 14; Royal Philharmonic, Dec. 7; Vienna Choir Boys, Jan. 13; Artur Rubinstein, Feb. 24; Ballet Russe de Monte Carlo, March 3; Kirsten Flagstad, April 7.



William H. Beegle, manager of the May Beegle Concert Series



Vladimir Bakaleinikoff, musical adviser of the Pittsburgh Symphony

New Friends of Music, 5863 Marlborough Ave. Manager: Bernard Lewis. Carnegie Music Hall, 1,900. Hungarian Quartet, Nov. 6; Nathan Milstein, Nov. 20; Budapest Quartet, Feb. 5; Suzanne Danco, Feb. 19; Eunice Norton, March 12. Beethoven Festival, including the performance of all Beethoven string quartets by Budapest Quartet, May 14, 15, 18, 19 and 21.

Young Men and Young Women's Hebrew Association, Bellefield Ave. President of Musical Society: Harold Seder. Morris Kaufmann Auditorium, 1,000. Erna Berger, Oct. 18; Joseph Szigeti, Nov. 22; Robert Sayre, cellist, and Josef Coffini, tenor, Dec. 13; Nikita Magaloff, Jan. 17. Mario Berini, March 14; Albeneri Trio, April 11.

Pittsburgh Opera Society. Musical director: Richard Karp. Stage directors: Armando Agnini and Carlos Alexander. Ballet master: Frank Eckl. Assistant manager: Robert Baltz, 632 Liberty Ave. Syria Mosque. 3,900. Singers: Bidu Sayao, Herva Nelli, Elaine Malbin, Mary Martha Briney, Irma Gonzalez, Winifred Heidt, Ferruccio Tagliavini, Ramon Vinay, Eugene Conley, Robert Weede, Italo Tajo. The Marriage of Figaro, Nov. 30 and Dec. 2; Tosca, Jan. 25 and 27; Carmen, Feb. 15 and 17; Rigoletto, March 15 and 17; La Bohème, April 19 and 21.

Pittsburgh Concert Society. President: William Benswanger. Manager: Viola Byrgerson. Stephen Foster Memorial Hall, 700. Three programs with six contest winners: Maria Graziano, soprano, and William Leech, baritone, Nov. 11; O. John Beyer, bass, and Eleanor Garroway, pianist, Jan. 20; Aureen Litt, pianist, and John Challener, pianist, Feb. 17.

Mendelssohn Choir. Director: Ernest Lunt. Carnegie Music Hall, 1,900. Two concerts. Robert Shaw, guest conductor for first concert.

Bach Choir of Pittsburgh. Director: John Julius Baird. Two concerts.

Pittsburgh Youth Symphony. Conductor: Stanley Levin. President: Mrs. Clifford Heinz. One concert.

Music for Mt. Lebanon. Manager: Fay Olmstead. Mellon Auditorium, 1,200. Victor Borge, Oct. 3; Pittsburgh Symphony, Nov. 27; Luboshutz and Nemenoff, Jan. 15; Robert Shaw Chorale, March 5.

Phillips String Quartet, 347 5th Ave. Carnegie Music Hall, 1,900. Two concerts, with Carl Fuerstner, pianist, Oct. 11 and 25.

Tuesday Musical Club. President: Mrs. Lewis E. Young. Stephen Foster Memorial Hall, 700. Fortnightly meetings with recitals by members and one guest artist.

Downtown Chorale. Director: Henry Mazer. One concert. Appearances with Pittsburgh Symphony.

Fine Arts String Quartet. Founder: Vladimir Bakaleinikoff. Historical Society Auditorium, 500. Four regular concerts. Extra concert: Stravinsky's Histoire de Soldat.

Erie

By WESLEY FIRST

The Erie Philharmonic, conducted by Fritz Mahler, is making a bid for wider audience appeal by scheduling programs more conservative than those of the past three years. The principal novelties of the season include Lars-Erik Larsson's Ostinato; Henry Barraud's Offrande à une Ombre; Virgil Thomson's Louisiana Story; and Wiren's Serenade for String Orchestra.

The Erie Civic Music Association has reduced the number of its concerts from five to four. A section of the International Society for Contemporary Music has been organized here.

Erie Philharmonic, 320 G. Daniel Baldwin Bldg. Auspices: Erie Philharmonic Society. Conductor: Fritz Mahler. President: Wilbur Henry Adams. Manager: Harold Kendrick. Strong Vincent Auditorium, 1,400. Seven pairs of subscription concerts; one extra concert; Pop concerts; young people's concerts. Soloists: Margaret Truman, Nov. 30; Constance Keene, Dec. 5 and 6; Nan Merriman, Jan. 9 and 10; Frances Magnes, Feb. 27 and 28.

Erie Civic Music Association, 1140 W. 8th St. President: Franklin B. Hosbach. Strong Vincent Auditorium, 1,400. National Male Quartet, Oct. 28; Iva Kitchell, Nov. 24; Dorothy Eustice, Jan. 17; Salzedo Ensemble, March 5.

Villa Maria College, W. 8th and Liberty Sts. Musical director: Herbert Sorkin. Villa Maria College Auditorium, 800. Désiré Ligeti, March 17; University Players, March 30; Josef Gingold, in April; Harold Fink, in April.

International Society for Contemporary Music, Erie Section, 317 W. 6th St. Musical director: Fritz Mahler. Secretary: Mrs. H. Curtis Flower. Public Museum, 300. Concerts in December and May.

American Guild of Organists, Erie Chapter, 250 W. 9th St. Dean: Jessie Mae Slusser. Church of the Covenant, 1,000. Two organ recitals.



Ifor Jones conductor of the Bethlehem Bach Choir



Fritz Mahler, conductor of the Erie Philharmonic

Erie Music Teachers Association, 1013 State St. President: Mabel Woodbridge. Church of the Covenant, 1,000. Three concerts.

Bethlehem

By JANE CRAVEN

Bethlehem Bach Choir, 528 N. New St. Auspices: Bach Choir Society. Conductor: Ifor Jones. President: William L. Estes, Jr. Packer Church, Lehigh University Campus, 1,200. Weekend festivals, with soloists, in the spring.

Community Concert Association. President: Walter A. Schrempel, 827 N. Bishopthorpe St. Grace Castagnetta, Nov. 9; Mata and Hari, Dec. 11; Szymon Goldberg and chamber orchestra, Jan. 11.

Lehigh University Student Concert Series. Concerts open to the public. Grace Hall, Lehigh University Campus, 3,500; Broughal Junior High School Auditorium, 850. Orfeo Hispanico, Dec. 7; Royal Philharmonic, Dec. 15; Percy Grainger, Jan. 5; Kenneth Spencer, April 20.

Lehigh Valley Symphony, 1201 E. 4th St. Auspices: Lehigh Valley Symphony Society. Conductor: Herbert Fiss. Bethlehem chairman: Mrs. Alexander Maysels. Serves Allentown, Bethlehem, and Easton. Liberty High School Auditorium, 1,500. Three subscription concerts; special performances.

Beethoven Maennerchor, 127 Vineyard St. Conductor: Herbert Fiss. Men's Chorus. President: John F. Keeler. Pop concerts three Wednesdays of each month; other programs throughout the season. Ladies' Chorus. President: Margaret Hoch. Monthly concerts.

Municipal Band, 316 E. 3rd St. Auspices: City of Bethlehem. Conductor: Joseph Ricapito. Appearances at municipal functions; one or two winter concerts; outdoor summer concerts.

Altoona

By ESTHER BARNES

The Altoona Civic Symphony, directed by Russell Gerhart, is inactive this season.

Blair County Civic Music Association. President: Francis G. Wood. Altoona Senior High School Auditorium, 1,000. Marion Bell, Nov. 28; Steven Kennedy, Dec. 12; New Friends of Music Quartet, Jan. 16; Abba Bogin, March 13.

Altoona Choral Society. Director: Martha Roberts. President: D. Harold Troxell. Roosevelt Junior High School Auditorium, 1,966. Two concerts, with guest artists.



MARYLAND



Lillian Powell Bonney, director, Bonney Concert Bureau, Baltimore



Frederick R. Huber, manager, Lyric Theatre, Baltimore



John S. Edwards, manager, Baltimore Symphony



Reginald Stewart, conductor, Baltimore Symphony

Baltimore

By GEORGE KENT BELLOWS

One of the most important events of the past season was the reorganization of the Baltimore Civic Opera Company, which is directed by Leigh Martinet. The company is backed by prominent civic leaders of the city, and its honorary committee of outstanding artists is under the chairmanship of John Charles Thomas.

A new group, The Chamber Music Society of Baltimore, is in the process of organization. The society plans to sponsor a series of chamber-music concerts at Goucher College and to book tours in this region.

Baltimore Symphony, 1112 Fidelity Building. Auspices: Baltimore Symphony Orchestra Association. Conductor: Reginald Stewart. President: Robert Bonnell. Manager: John S. Edwards. Lyric Theatre, 2,800. Twelve mid-week and three extra concerts; ten Sunday concerts; twelve educational concerts (at high school auditoriums). Mid-week concert soloists: John Charles Thomas, Nov. 8; Lily Pons, Nov. 29; Robert Casadesus, Dec. 6; Joseph Fuchs and William Kroll, Dec. 13; Myra Hess, Jan. 17; Gregor Piatigorsky, Jan. 31; Jascha Heifetz, Feb. 14; Pasquale Tallarico, March 7; Nathan Milstein, March 14; Oscar Levant, March 16. Extra concert: Ballet Theatre, with Baltimore Symphony, Jan. 13.

Peabody Conservatory of Music, 1 E. Mount Vernon Place. Director: Reginald Stewart. Dean: Virginia Carty. Superintendent, Preparatory Department: Leah Thorpe. Peabody Conservatory Concert Hall, 1,000. Friday Afternoon Artist Recital Series: Solomon, Nov. 3; John Charles Thomas, Nov. 10; Joseph Fuchs and Artur Balsam, Nov. 17; Sylvia Zaremba, Nov. 24; Richard Sharretts, Dec. 1; Bela Nagy, Dec. 8; Trapp Family Singers, Dec. 15; Virginia MacWatters, Jan. 12; Budapest String Quartet, Jan. 19; Benno Moiseiwitsch, Jan. 26; Joseph Schuster, Feb. 2; Joan Hammond, Feb. 9.

Faculty Recital Series: Tatjana Gontscharowa, Feb. 16; William Kroll, March 2; Erno Balogh, March 9; Richard Ross, March 16; Richard Kapuscinski, March 30; George Silfies and Spinoza Paeff, April 6.

Student organizations: Peabody Chorus and Madrigal Group, Ifor Jones, conductor, Peabody Orchestra, Jan Tomasow, conductor; Opera Class, Ernest Lert, director, and LeRoy Evans, coach; Peabody Band, Donald Palofsky, conductor.

Bonney Concert Bureau, 327 N. Charles Street. Director: Lillian Powell Bonney. Lyric Theatre, 2,800. Royal Philharmonic, Oct. 20; Isaac Stern, Nov. 17; Lauritz Melchior, Dec. 1; Artur Rubinstein, April 13.

Philadelphia Orchestra. Lyric Theatre. Six concerts. Soloists: Rudolf Serkin, Nov. 22; Alexander Hilsberg and Yehudi Menuhin, Jan. 10; Eduard van Beinum, guest conductor, Jan. 24; Emil Telmányi, Feb. 28; Solomon, March 21.

National Symphony. Lyric Theatre. Seven concerts. Soloists: Guiomar Novaes, Oct. 24; Claudio Arrau, Nov. 21; Erica Morini, Dec. 12; Ernest Ansermet, guest conductor, Jan. 16; Leonard Bernstein, guest conductor, Feb. 6; Leopold Stokowski, guest conductor, March 6; chorus and soloists, in Beethoven's Ninth Symphony, April 3.

Ballet Russe de Monte Carlo, with National Symphony. Lyric Theatre. Two performances, Feb. 15 and 16.

Lyric Theatre. Manager: Frederick R. Huber. Metropolitan Opera Company. Two performances, March 27 and 28.

Mary E. Sampson Management, 101 W. Monument Street. Cadoa Hall, 600. André de Ribaupierre and Jacqueline Blancard, Nov. 14.

Baltimore Museum of Art, Charles and 31st Sts. Capacity, 448. Director: Adelyn D. Breeskin. José Limón and Dance Company, Oct. 31 and Nov. 1; Etta Cone Memorial Concerts, mid-summer Rose Garden concerts.

Baltimore Civic Opera Company, Maryland Casualty Auditorium. Double bill: Cavalleria Rusticana and Pagliacci, Dec. 8 and 9.

Baltimore Music Club. President: Mrs. Frank A. Shallenberger. Various recital halls. First recitalist: Angelene Collins, soprano, 1950 Naumburg Foundation Award Winner.

Four concert bands, 402 City Hall. Auspices: Bureau of Music of the Department of Recreation and Parks, City of Baltimore. Superintendent: Earl F. Forman. Conductors: Park Band No. 1, Gerald Eyth; Park Band No. 2, Charles E. Gwynn; Municipal Band No. 1, William S. Hart, Jr.; Municipal Band No. 2, Harrison Dodd. Free summer concerts in city parks and squares.

Baltimore Music Teachers Association. President: Mrs. Elizabeth Rowland Davis. John Kirkpatrick, Nov. 5. Sponsors other recitals, two educational programs, and two concerts.

Brown Memorial Church Choir, 1316 Park Avenue. Organist and director: Richard Ross. Series of monthly organ recitals. Soloists: Mr. Ross, Nov. 5; Flor Peeters, Dec. 3; Eugene Belt, Jan. 7; Hugh Giles, Feb. 4; Catherine Crozier, March 4; Mr. Ross, April 1. Alternating series of cantatas and oratorios by the church choir.

Handel Choir. Director: James W. Lewis. Handel's Messiah, Dec. 18.

Baltimore and Ohio Men's Glee Club. Director: James Allan Dash.

Chamber Music Society of Baltimore. President: Richard Goodman. Katherine Hooper Hall, 1,000. String quartet, April 4; wind-instrument concert, April 11; choral concert, April 18; orchestra concert, April 25.

Washington, D. C.



Patrick Hayes, manager, Hayes Concert Bureau



Constance Snow, manager, Snow Concert Bureau



Paul Callaway, conductor, Washington and Cathedral Choral Societies



Richard Bales, musical director, National Gallery Concerts



J. E. Mutch, manager, National Symphony



Howard Mitchell, conductor, National Symphony

By CHARLOTTE VILLANYI

The Hayes Concert Bureau is sponsoring a new series of five concerts called the Selective Series, in which three concerts are specified by the manager, Patrick Hayes, and two are chosen by the subscriber from a list of five possibilities.

National Symphony, 1727 K St., N.W. Auspices: National Symphony Orchestra Association. Conductor: Howard Mitchell. President: Raymond E. Cox. Manager: J. E. Mutch. Constitution Hall, 3,844. Twenty Wednesday evening concerts, in two series, Odd and Even, and six Sunday afternoon concerts. Wednesday Odd Series soloists: Guiomar Novaes, Oct. 25; John Martin, first cellist of the orchestra, Nov. 8; Claudio Arrau, Nov. 22; Jennie Tourel, Dec. 6; Isaac Stern, Jan. 10; Washington and Cathedral Choral Societies, Feb. 21. Wednesday Even Series soloists: Earl Wild, Nov. 1; Zino Francescatti, Nov. 15; Margaret Tolson, Nov. 29; Erica Morini, Dec. 13; Myra Hess, Jan. 3; Agi Jambor, Feb. 14; Beethoven's Ninth Symphony, with special chorus, April 4. Sunday afternoon series soloists: Artie Shaw, Nov. 26; Sylvia Meyer, harpist of the orchestra, and the Washington-Lee Chorus, Dec. 17; Jorge Bolet, Feb. 11; Werner Lywen, concertmaster of the orchestra, Feb. 25; Oscar Levant, April 1. Guest conductors: Ernest Ansermet, Jan. 17, 21, and 24; Leonard Bernstein, Jan. 31 and Feb. 7; Paul Callaway, Feb. 21; Leopold Stokowski, Feb. 28 and March 7. Special attractions: Ballet Russe de Monte Carlo, Feb. 17, 18, and 19; Washington School of Ballet, Dec. 29 and March 28.

National Gallery Concerts, Sixth St., N.W., and Constitution Ave. Musical director: Richard Bales. East Garden Court of the gallery, 1,000. Forty-five concerts on consecutive Sunday evenings from Sept. 10 to the middle of July. Eleven concerts by the National Gallery Orchestra, Richard Bales, conductor, with occasional soloists; spring tour in nearby Virginia. Eighth American Musical Festival in the spring of 1951. Concerts by George Steiner, violinist; Norman Lamb, violist; David Wells and Analee Bacon, cellists; Roger Scott, contra-bass; Thomas Brockman, Elizabeth Gould, Rafael Sebastia, James Wolfe, Norah de Kresz, and Claudette Sorel, pianists; Jean Madeira and Arthur Davis, singers; choirs of Howard University, Carthage College, and College of William and Mary.

Hayes Concert Bureau, 1108 G St., N. W. Manager: Patrick Hayes. Constitution Hall, 3,844. Three concert series and one extra event. Selective Series, in which three concerts are specified and two are chosen by the subscriber from a list of five offerings: specified concerts — Yehudi Menuhin, Oct. 22; Vienna Choir Boys, Jan. 7; New York Philharmonic-Symphony, March 24; selective concerts—Jeanette MacDonald, Nov. 19; Ana Maria's Spanish Ballet, Nov. 28; Margaret Truman, Dec. 5; Don Cossack Chorus, Jan. 22; Alec Templeton, April 8. Evening series: Royal Philharmonic, Oct. 19; Leonard Warren, Nov. 14; Jascha Heifetz, Jan. 30; Helen Traubel, Feb. 20; Robert Shaw Chorale, March 6; Vladimir Horowitz, March 13; Lily Pons, April 3. Piano series: Rudolf Serkin, Oct. 29; Clifford Curzon, Jan. 14; Vronsky and Babin, Feb. 4; Artur Rubinstein, March 4; Robert

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PEABODY CONSERVATORY
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Accredited by the National Association of Schools of Music for the degrees of Bachelor of Music in Applied Music; Theory; Composition; School Music
SUMMER SESSION — JUNE 25 to AUG. 4
Catalogue on request

MISSOURI

St. Louis



Milton Carpenter, president of the St. Louis Bach Society



Harry Farbman, assistant conductor of the St. Louis Symphony



Vladimir Golschmann, conductor of the St. Louis Symphony



Alma Cueny, secretary - manager of the Civic Music League, St. Louis



William B. Heyne, conductor, St. Louis Bach and A Cappella Choirs

By HERBERT W. COST

This year the St. Louis Bach Society will enjoy the assistance and co-operation of the St. Louis Symphony in the presentation of the eleventh annual Bach festival. William B. Heyne, director of the society, will conduct the combined forces in a performance of the St. John Passion, on March 23, and he will conduct a program of Easter music on March 24.

Leigh Gerdine is the new head of the department of music at Washington University. Expansion of the department is under way. Several choruses have been organized, and a series of chamber-music concerts has been established in conjunction with the University College.

St. Louis Symphony, 1223 Arcade Bldg. Auspices: St. Louis Symphony Society. Conductor: Vladimir Golschmann. Assistant conductor: Harry Farbman. President: Oscar Johnson. Executive-secretary: William Zalken. Opera House, Kiel Auditorium, 3,530. Twenty pairs of subscription concerts; six to eight Pop concerts conducted by Mr. Farbman; four free civic concerts, sponsored by the city of St. Louis; two series of three concerts each for elementary and high schools; five high-school concerts, sponsored by the Board of Education; tour concerts. Subscription series soloists: Judith Doniger, Oct. 28 and 29; Alexander Brailowsky, Nov. 3 and 4; Zadel Skolovsky, Nov. 11 and 12; Szymon Goldberg, Nov. 17 and 18; Yehudi Menuhin, Nov. 25 and 26; Avram Lavin (principal cellist), Dec. 15 and 16; Rudolf Firkusny, Dec. 29 and 30; Eleazar de Carvalho, guest conductor, Jan. 6 and 7; Claudio Arrau, with Mr. Farbman conducting, Jan. 12 and 13; Tossy Spivakovsky, Jan. 20 and 21; Nicole Henriot, Jan. 26 and 27; Elena Nikolaidi, Feb. 3 and 4; Norman Carol, Feb. 9 and 10; Gregor Piatigorsky, Feb. 17 and 18; Giuseppe di Stefano, Feb. 23 and 24; Clifford Curzon, March 3 and 4; Robert, Gaby, and Jean Casadesus, March 9 and 10; Joseph Szigeti, March 17 and 18.

Winter tour, Nov. 27 to Dec. 10: Warrensburg, St. Joseph, Columbia, Joplin, and Springfield, Mo.; Peoria, Ill.; Topeka and Wichita, Kan.; Beatrice, Neb.; Des Moines and Davenport, Iowa; Little Rock, Ark.

Municipal Opera, 1876 Arcade Bldg. Auspices: Municipal Theatre Association (non-profit). President: Jacob M. Lashley. Manager: Paul Beisman. Production manager: John Kennedy. Art director and associate production manager: Watson Barratt. Musical director: Edwin McArthur. Municipal Open Air Theatre, Forest Park, 12,000. 88 performances of grand and comic opera and musical comedy, including one or two new works, early June to September.

Civic Music League, 4402 McPherson Ave. Opera House, Kiel Auditorium, 3,530. President: George W. Mackey. Secretary-manager: Alma Cueny. Patrice Munsel, Nov. 14; Gold and Fizdale, Dec. 12; Isaac Stern, Jan. 16; Robert Shaw Chorale, Feb. 20; Minneapolis Symphony, April 3.

Principia Concert and Lecture Course, 5539 Page Blvd. Auspices: Principia College. Director: David K. Andrews. Howard Hall, 700; Gymnasium, 2,000. Gregor Piatigorsky, Oct. 20; José Limón and dance company, Nov. 17; Vronsky and Babin, Jan. 12; de Paur Infantry Chorus, Feb. 9; Ogden Nash, March 9; Robert Friars, April 20. All events repeated at Principia College, Elsah, Ill.

Entertainment Enterprises, 705 Olive St. Managers: Paul Beisman and John Cella. Opera House, Kiel Auditorium, 3,530. Sadler's Wells Ballet, four performances, Dec. 1, 2, and 3; Ballet Russe de Monte Carlo, four performances, Jan. 8, 9, and 10; Israel Philharmonic, Feb. 7 and 8.

St. Louis Philharmonic, P. O. Box 591. Auspices: Philharmonic Society of St. Louis. Conductor: Gerhard Schroth. President: Max Risch, Jr. Opera House, Kiel Auditorium, 3,530. Four concerts. Soloists: Rowena Nagel, pianist, Nov. 16; E. Girard Bauer, baritone, Jan. 18; Eugene Stoia, violinist, March 8; Katherine Sutter, soprano, May 10. Appearances with Civic Chorus.

Artist Presentation Committee, 41 Lewis Pl. General chairman: Mrs. Stuart M. Chambers. Wednesday Club Auditorium, 550. The committee, a non-profit organization, pays recital expenses; the artists receive all profits. Mariquita Moll, soprano, Nov. 5; Phyllis Sutphin, pianist, Dec. 3; Janet Hagen Ulmer, soprano, Jan. 14; Leslie Parnas, cellist, Feb. 11.

Chamber Music Series, Washington University. Auspices: Department of Music and University College of Washington University. Director: Leigh Gerdine. Graham Memorial Chapel, 1,000. Ruth Heizer, mezzo-soprano, Oct. 18; Ancient String Instruments Ensemble, Nov. 8 and April 11; Helen Boatwright, soprano, Dec. 6; St. Louis String Quartet, Dec. 13, Jan. 10, and March 7; Nelson Leonard, baritone, Feb. 7.

St. Louis Bach Chorus, Musical Arts Bldg. Auspices: Bach Society of St. Louis. Director: William B. Heyne. President: Milton Carpenter. Opera House, Kiel Auditorium, 3,530. Bach festival, in co-operation with St. Louis Symphony. Bach's St. John Passion, March 23; Easter program, March 24.

Grand Opera Workshop, 2101 Locust St. Artistic director: Bernard Ferguson. Musical director: Kenneth Schuller. Stage directors: W. G. B. Carson and Nelson Magill. Hanley Junior High School Auditorium, 1,100. The Tales of Hoffmann (modern dress and décor), March 28; Verdi's Macbeth (adaption of original Shakespearean text by Carl Zytowsky), April 25; musical fashion show in May.



William Zalken, executive secretary of the St. Louis Symphony



Paul Beisman, manager of the St. Louis Municipal Opera



Gerhard Schroth, conductor, St. Louis Philharmonic, and Civic Chorus



Leigh Gerdine, head of music, Washington University, St. Louis

Chamber Music Concerts, 3648 Washington Blvd. Auspices: Ethical Society of St. Louis. Chairman: J. W. Schoenthaler. Sheldon Memorial Auditorium, 900. Hungarian String Quartet, Nov. 13; Paganini String Quartet, Jan. 15; Pasquier Trio, Feb. 12.

Webster Groves Community Concert Association, 364 Jefferson Road, Webster Groves, Mo. President: R. Harris Cobb. Webster Groves High School Auditorium, 1,200. Adolf Busch and Rudolf Serkin, Oct. 1; Margaret Brink, Nov. 19; Igor Gorin, Feb. 25; Loewenguth Quartet, with Marisa Regules, March 18.

University City Community Concert Association, 7354 Chamberlain Ave., University City, Mo. President: Norman H. Falkenheiner. Hanley Junior High School Auditorium, 1,100. Jane Hobson, Nov. 16; Appleton and Field, Jan. 4; Igor Gorin, Feb. 27; Loewenguth Quartet, March 15.

St. Louis A Cappella Choir. Musical Arts Bldg. Auspices: St. Louis A Cappella Society. Director: William B. Heyne. President: J. Fitzpatrick. Opera House, Kiel Auditorium, 3,530. Christmas concert, Dec. 10; concert, May 5. Spring tour.

St. Louis Choral Society, 7049 Maryland Ave. Musical director: Walter H. Kappesser. Handel's Messiah, Dec. 13; Verdi's Requiem, Feb. 21; Mahler's Second Symphony, March 28.

Concordia Seminary Chorus, Musical Arts Bldg. Director: William B. Heyne. Concert, Jan. 20. Texas tour, last week in January.

Little Symphony, 6248 Pershing Ave. Conductors: Stanley Chapple and Max Steindel. Washington University Quadrangle, 2,500. Six concerts, with local soloists, on consecutive Friday nights, June to August.

Civic Chorus of St. Louis, 9425 Talbot Ave. Conductor: Gerhard Schroth. Opera House, Kiel Auditorium, 3,530. Concerts with St. Louis

(Continued on page 307)

Independence

By BLANCHE LEDERMAN

Community Music Association. Musical director: Franklyn Weddle. President: Cammie Johnston. Business manager: Mrs. Charles Nickson, 2 Hawthorne Pl. Memorial Hall, 1,800. Orchestra concert, with Virginia Voigtlander, violinist, Oct. 22; Virtuosi di Roma, Nov. 10; Edna Scotten Billings, organist, Nov. 26; orchestra concert, with Henry Harris, pianist, Dec. 3; Handel's Messiah, Dec. 24; Carl Weinrich, Jan. 28; orchestra concert, with Norman Hollander, cellist, Feb. 18; organ recital, March 11; multiple piano concert, April 8; fine arts exhibition and festival, April 14 and 15; orchestra concert, April 21; church music festival, May 6.



Mrs. Jay L. Wilder, manager, Great Artist Series, Joplin



Franklyn Weddle, conductor of the Independence Symphony

St. Joseph

By EDWIN R. MCDONALD

St. Joseph Civic Music Association, 1413 Ridenbaugh St. President: J. Ted Branson. Secretary: Helen Dolan. Central High School Auditorium, 1,600. St. Louis Symphony, Nov. 28; Sorin and de la Fuente, Jan. 5; Seymour Lipkin, Feb. 14; Thomas L. Thomas, March 27; Jane Pickens, April 25.

Witt Presentations, 401 N. Fourth St. Manager: Bernard Witt, Jr. St. Joseph Auditorium, 4,000. Hildegarde, Nov. 2; Brigadoon, Jan. 9; Nelson Eddy, April 14; Sigmund Romberg and his orchestra; The Student Prince; Blossom Time.

Fortnightly Musical Club, 2333 Ashland Ave. President: Mrs. Philip Thompson. Crystal Room, Hotel Robidoux, 400. Helen Clayton and Howard Jarratt, Oct. 9; Maurice Dumesnil, Nov. 20; Lilian Kallir, Feb. 19; Norman Farrow, March 19. Recitals by club members.

Joplin

Great Artist Series, Box 686. Manager: Mrs. Jay L. Wilder. Memorial Auditorium. Hildegarde, Nov. 5; Anna Maria Alberghetti, Nov. 14; St. Louis Symphony, Dec. 8; Charles L. Wagner Opera Company, in The Barber of Seville, Feb. 2; Gyorgy Sandor, March 4.

Joplin Junior College. Director of music: Virginia Meyers.

MISSOURI

Kansas City

By BLANCHE LEDERMAN

Kansas City's first season of outdoor operettas is scheduled for this summer. The ten-week series will be under the sponsorship of the Starlight Theatre Association and the Kansas City park board. The amphitheatre in Swope Park, which was built for last year's centennial celebrations, will house the productions, announced to begin late in June. Officers of the board of directors are John A. Moore, president; H. H. Wilson and R. R. Irwin, vice-presidents; R. C. Kemper, treasurer; and Cliff Jones, Jr., secretary.

Henry Kerr Williams is the new assistant conductor of the Kansas City Philharmonic, and he will also direct the new Philharmonic Chorus. Jascha Herzog has replaced Thruston Johnson as concertmaster.

Kansas City Philharmonic, 209 Altman Bldg. Auspices: Kansas City Philharmonic Association. Conductor: Hans Schwieger. Assistant conductor: Henry Kerr Williams. President: Dale Thompson. Manager: Richard Wangerin. Music Hall, 2,572. Ten pairs of subscription concerts; two Katz concerts (Arena, 10,500); fourteen youth concerts; eight Pop concerts; massed-chorus Christmas concert (Arena); youth concert (Independence, Mo.); seven tour concerts. Subscription series soloists: Helen



Ruth Seufert, manager, with her daughter, Martha-Joe Seufert, secretary and treasurer, Ruth Seufert Concerts, Kansas City

Traubel, Nov. 7 and 8; Gregor Piatigorsky, Nov. 21 and 22; Claudio Arrau, Dec. 5 and 6; Gladys Swarthout, Dec. 19 and 20; Nathan Milstein, Jan. 9 and 10; Rudolf Serkin, Jan. 23 and 24; Charles Morris, Charles Doherty, Morris Wade, and Gunter Jacobius, Feb. 6 and 7; Robert Casadesus, Feb. 20 and 21; Elaine Malbin, Lois Hunt, David Lloyd, Philharmonic Adult and



Richard H. Wangerin, manager, Kansas City Philharmonic

Hans Schwieger, conductor of the Kansas City Philharmonic

Children's Choruses. Tour concerts in Manhattan, Emporia, and Lawrence, Kan.

Fritschy Concerts, 600 Altman Bldg. Co-managers: Mr. and Mrs. Walter Fritschy. Music Hall, 2,572. Isaac Stern, Oct. 10; Ballet Russe de Monte Carlo, Oct. 31; La Bohème, Nov. 14; Alexander Brailowsky, Dec. 1; Licia Albanese, Jan. 16; Jan Peerce, Feb. 13; Blanche Thebom, Feb. 28; Artur Rubinstein, March 13; Joan Hammond, March 27; Nelson Eddy, April 11. Extra event: Hildegarde, Nov. 4.

Ruth Seufert Concerts, 1412 Waldheim Bldg., 6 E. 11th St. Manager: Ruth Seufert. Secretary and treasurer: Martha-Joe Seufert. Music Hall, 2,572. Eleanor Steber, Oct. 3; Zino Francescatti, Nov. 28; Leonard Warren, Oct. 17; Whittemore and Lowe, April 17; Alec Templeton, Nov. 17; Viennese Ballet Ensemble, Jan. 30; Robert Shaw Chorale, Feb. 14; William Kapell, Feb. 27; operas to be announced. Extra concerts: Jeanette MacDonald, Nov. 3; Vladimir Horowitz, March 28; Margaret Truman, April 10.

Kansas City Town Hall, 1016 Baltimore Ave. Auspices: Town Hall Corporation. President and manager: E. H. Newcomb. Music Hall, 2,572. Concert Lecture Series. Musical events: Astrid Varnay, Oct. 9; Longines Symphonette, Nov. 6; Ana Maria's Spanish Ballet, Nov. 29; Thomas L. Thomas, Dec. 4; The Barber of Seville, Jan. 29; Seymour Lipkin, Feb. 12; Patrice Munsel, Feb. 26; Westminster Choir, March 12.

John Antonello Agency, 206 W. 13th St. President: John Antonello. Music Hall, 2,572. Events to be announced.

Kansas City Chamber Music Society. Auspices: University of Kansas City. President: Clarence Decker. Manager: Hardin Van Deursen. University Playhouse, 510. English Intimate Opera, Nov. 5; Hungarian String Quartet, Nov. 19; Kell Chamber Music Group, Nov. 26; Pasquier Trio, Feb. 23; Paganini String Quartet.

University of Kansas City Music Department, 5100 Rockhill Road. Chairman: Hardin Van Deursen. John Jacob Niles, Oct. 23 and Nov. 16; production of Boccaccio, May 3 through 12. Programs by Dale Bryan, Ardis Brown, Norman Hollander, Joanne Baker, Albertine Baumgartner, Mary Weaver, Shirley Rogge, Richard Helms, Janet Benner, Gerald Kenner, University Trio, orchestras, and choruses.



Dale M. Thompson, president, Kansas City Philharmonic

N. De Rubertis, conductor of the Kansas City Civic Orchestra and Band



Mrs. Walter A. Fritschy, co-manager, Fritschy Concerts

Walter A. Fritschy, co-manager, Fritschy Concerts

Conservatory of Music, 19 E. Armour Blvd. Director: Wiktor Labunski. President: Henry C. Haskell. Pagliacci, in puppet opera version, Oct. 14; Hansel and Gretel, Christmas week. Programs by Walter Cook, Frank Kneisel string quartet, orchestra, and chorus.

Junior College Concert and Lecture Series, 39th and McGee. Auspices: Music Department, Board of Education. Advisory chairmen: Shepard Leffler and Miles Blim. Junior College Auditorium, 1,413. Earle Spicer, ballad singer, Nov. 15: Nettleton Twins, duo-pianists, Dec. 1; other events to be announced.



Wiktor Labunski, director, Conservatory of Music of Kansas City

Hardin Van Deursen, chairman, music department, University of Kansas City

Mu Phi Epsilon Morning Musicales, Power and Light Bldg. President: Mrs. Stanley Deacon. Business manager: Mrs. Carl Swanson. Edison Auditorium, 1,030. Five programs, including one by Virginia Voightlander, violinist, and Mary French, soprano, Oct. 19.

Kansas City Musical Club, 4415 Warwick. President: Mrs. J. M. Fisher. Program chairman: Mrs. Ramah Havens. Epperson Hall, 350. Monthly programs; charitable and educational activities.

Sigma Alpha Iota, 19 E. Armour Blvd. Tau chapter president: Helene Glass. Alumnae chapter president: Jean Whittaker. Wiktor Labunski, pianist, at Atkins Auditorium, 650; program of contemporary music; five concerts at University of Kansas City Playhouse, 510.

Kansas City Music Teachers Association. President: Millietta Rendina. Program chairman: Opal Eichler. Jenkins Auditorium, 350. Monthly recitals.

Kansas City Guild of Music and Allied Arts Teachers. President: Joseph Harding. Registrar: Lucy Parrott. Monthly recitals at Jenkins Auditorium, 350. Dance and drama recitals at Edison Hall. Monthly lectures.

Kansas City Civic Orchestra and Band. Auspices: Public Welfare Department. Conductor: N. de Rubertis. Loose Memorial Park and Scarritt Point. Sixteen concerts, with soloists.

Center Community Series, 1600 Linwood Blvd. Conductor: Joseph Rosenstein. Four events.

Wanda Labunski, 5800 Grand. Series of ten lecture-recitals: first series, Oct. 5 through December.

Women's Division of the Kansas City Philharmonic. President: Mrs. Henry McCune. Ten forum lectures, one before each pair of Philharmonic concerts.

Royaumont Festival Scheduled for June

PARIS.—The fourth annual Semaines Musicales Internationales will be held at the abbey of Royaumont, on the Oise near Paris, on the afternoons of June 9, 10, 16, 17, 23, and 24. The programs will include Haydn's The Seasons, French medieval music, cantatas by some of Bach's forerunners, Italian and Spanish madrigals.

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XUM

Detroit



C. W. Van Lopik, manager, Masonic Auditorium Concerts, Detroit



Bernard Rosen, manager of the Little Symphony of Detroit



Irving Teicher, manager, Irving Teicher's Concert Series, Detroit

By LEONARD DARBY

Though defunct throughout the 1949-50 season, the Detroit Symphony was reassembled for a ten-week series of free concerts last summer at the State Fair Grounds Shell. The concerts, played three times weekly under the direction of Valter Poole, were under the joint sponsorship of the Music Performance Trust Fund and a local brewing concern. Discussion concerning the re-establishment of the orchestra continued into the fall, but no workable plan resulted. The Little Symphony, made up of Detroit Symphony personnel, delayed and curtailed its schedule while awaiting the outcome of the Detroit Symphony discussions.

After six years as conductor of the Scandinavian Symphony (which toured Scandinavia in the spring of 1950), Eduard Werner, local attorney, and executive of the Detroit Federation of Musicians, retired under press of business. He has been replaced by Victor Kolar, former director of the Detroit Symphony, and current conductor of the Women's Symphony.

In past seasons, a small group headed by Karl Haas, pianist and teacher, has presented three festival concerts of chamber music. This year, the group has expanded in size and scope, and is sponsoring monthly chamber concerts in the Public Library. The series will culminate in the usual three-concert festival.

Masonic Auditorium Concerts. Temple and Second Ave. General manager: C. W. Van Lopik. Masonic Auditorium, 5,000. Major symphony series: Boston Symphony, Oct. 21; Cleveland Orchestra, Nov. 6; Royal Philharmonic, Dec. 4; Minneapolis Symphony, Jan. 29; Chicago Symphony, March 5.

Concert series: Ballet Russe de Monte Carlo, Oct. 12; Leonard Warren, Nov. 1; Vronsky and Babin, Nov. 20; Orfeo Hispanico, Dec. 1; Sadler's Wells Ballet, Dec. 8; Eleanor Steber, Feb. 26; Jascha Heifetz, March 15; Artur Rubinstein, March 26.

Other programs: Ballet Russe de Monte Carlo, Oct. 12, 13, 14, and 15; Israel Philharmonic, Feb. 4.

Irving Teicher's Concert Series, 1154 Book Bldg. Manager: Irving Teicher. Institute of Arts Auditorium, 1,500. Rudolf Serkin and Adolf Busch, Oct. 6; Mata and Hari, Nov. 3; Tossy Spivakovsky and the Little Symphony of Detroit, Jan. 12; Jussi Bjoerling, Feb. 9; Solomon, Feb. 23; Jennie Tourel, March 9.

Other programs: Joseph Silverstein, Sept. 23; Shirley Zaft, Sept. 26; Mary McKay, Sept. 28; Trapp Family Singers; Federico Rey and Pilar Gomez; American National Ballet Theatre; Hildegarde; Roman Prydatkevytch; Sujata and Asoka.

Little Symphony of Detroit, 5320 John R. Ave. Chairman and manager: Bernard Rosen. Institute of Arts Auditorium, 1,500. Two concerts, one with Tossy Spivakovsky as soloist. One concert at Grosse Pointe Country Club, with John Sweeney III, pianist, as soloist; two concerts in Toledo, one with Szymon Goldberg as soloist.

Detroit Grand Opera Association 310 United Artists Bldg. Sponsors eight performances by Philadelphia La Scala Opera Co. President: Louis F. Weyand. Chairman: L. V. Britt. Masonic Auditorium, 5,000. La Bohème, with Ann Ayars, Frances Greer, Richard Tucker, Cesare Bardelli, and Nicola Moscona, Oct. 2; Lucia di Lammermoor, with Patrice Munsel, Jan Peerce, and Robert Merrill, Oct. 3; Carmen, with Risë Stevens, Nadja Witkowska, Raoul Jobin, and Frank Guarrera, Oct. 4; La Traviata, with Eleanor Steber, Mr. Tucker, and Mr. Merrill, Oct. 5; The Barber of Seville, with Miss Munsel, Felix Knight, and Mr. Bardelli, Oct. 6; Faust, with Miss Steber, Mr. Jobin, Mr. Moscona, and Mr. Guarrera, Oct. 7 (matinee); Aïda, with Stella Roman, Blanche Thebom, Ramon Vinay, and Mr. Bardelli, Oct. 7 (evening); and Cavalleria Rusticana, and Pagliacci, with Miss Roman, Miss Ayars, Mario Berini, Mr. Jobin, and Mr. Guarrera, Oct. 8.

Nellie Watts' Concert Series, 5461 Brush St. Manager: Nellie Watts. Scottish Rite Cathedral of the Masonic Temple, 1,800. Talley Beatty and Tropicana dance group, Nov. 5; Camilla Williams, Dec. 17; George Walker, April 15.

Scandinavian Symphony Society, 13909 Bringard. Musical director: Victor Kolar. President: Kai Rasmussen. Scottish Rite Cathedral of the Masonic Temple, 1,800. Four concerts. Soloists: Grant Johannesen, with Thomas Wilson, guest conductor, Oct. 21; Tii Niemela, Dec. 2; Everett Fritzberg, Feb. 3; Emil Telmányi, March 24.

Pro Musica, 712 Peninsular Bldg., 600 Griswold. President: Mrs. Frank W. Coolidge. Manager: Edward P. Frohlich. Institute of Arts Lecture Hall, 400. Louis Kaufman, Dec. 7; Norman Dello Joio, Feb. 2; Suzanne Danco, March 2.

Opera Guild of Detroit, 52 Putnam. Musical director: Ida Kitching Cordes. President: Paul Labadie. Business manager: Violet Ferrell. Institute of Arts Auditorium, 1,500. Hansel and Gretel; Cavalleria Rusticana; Carmen; The Mikado.

Detroit Town Hall, 220 Hotel Statler. Director: Kathleen Snow Stringer. Fisher Theatre, 2,500. Seventeen Wednesday-morning programs. Virtuosi di Roma, Oct. 18; American Artists Ensemble, Dec. 13; Amparo Iturbi, Feb. 14; others to be announced.

Orpheus Club of Detroit, 806 East Grand Blvd. Conductor: W. Lloyd Kemp. Secretary: Cyrus B. Warren. Music Hall, 1,800. Two concerts, December and April.

Chamber Music Festival, 600 Griswold. President: Karl Haas. Institute of Arts Lecture Hall, 400. Three concerts: Pasquier Trio, with Karl Haas, pianist, in first American performance of Florent Schmitt's Hasards, for piano and strings; Dirk Woodwind Ensemble; and Detroit Trio (Josef Gingold, violin; Georges Miquelle, cello; and Mischa Kottler, piano). Monthly meeting-concerts throughout the year in the music department of the Public Library.

Women's Symphony, 52 Putnam. Conductor: Victor Kolar. Secretary: Ida Kitching Cordes. Music Hall, 1,800. Two concerts. Soloists: Georges Miquelle, in January; pianist to be announced, in April.

Detroit Fiddlers' Band, 525 W. 4th St., Royal Oak. Conductor: Taras Hubicki. Secretary: Marie Marti. Music Hall, 1,800. One concert.

Civic Light Opera Association of Detroit, Inc., 500 Temple Ave. President: Leo J. Fitzpatrick. Managing director: Barrie O'Daniels. Masonic Auditorium, 5,000. Ten productions: Showboat, High Button Shoes, Rose Marie, The Great Waltz, Carousel, Roberta, Lady in the Dark, Balalaika, Porgy and Bess, and a Rodgers and Hammerstein concert; performances nightly from December to March; bill changed weekly.

Vivian Gilpin Robison Concerts, 1746 W. Boston. Jacob Gimpel, Music Hall, 1,800, Oct. 27; Doris Bell, Institute of Arts Lecture Hall, 400, Nov. 17.

Detroit Opera Society, 28 W. Warren. Pergolesi's The Maid as Mistress, and Menotti's The Telephone, Sept. 23.

MICHIGAN



Herman Felber, conductor of the Kalamazoo Symphony



Julius Stulberg, conductor, Kalamazoo Junior Symphony



Elwyn Carter, director of the May Festival in Kalamazoo



Henry Overley, organizer, conductor, Bach Festival, Kalamazoo

Kalamazoo

By NANCY J. HIGDON

Colleen Cosgrove is the new manager of the Kalamazoo Symphony. Norman Carver, former acting manager, has been appointed executive secretary. The new chairman of the Kalamazoo Junior Symphony Society is Stanley Wood. Two piano teachers' workshops are to be held in Kalamazoo this season. Frances Clark heads the staff of teachers at Kalamazoo College, and Raymond Burrows, of Columbia University, is guest instructor at Western Michigan College.

Kalamazoo Symphony, 329 S. Park St. Auspices: Kalamazoo Symphony Society. Conductor: Herman Felber. Chairman of the board: Winship Todd. Manager: Colleen Cosgrove. Central High School Auditorium, 2,700. Seven concerts, beginning Oct. 20. Soloists: symphony audition winners, March 9; others to be announced.

Community Concert Association, 1532 Henderson Dr. President: Mrs. Fred G. Stanley. Central High School Auditorium, 2,700. de Paur Infantry Chorus, Oct. 8; Boston Symphony, Oct. 24; Ossy Renardy, Nov. 21; George London, Jan. 29; Nicole Henriot, Feb. 15; Elena Nikolaidi, March 5.

Kalamazoo Junior Symphony. Auspices: Kalamazoo Junior Symphony Society. Conductor: Julius Stulberg. Chairman: Stanley Wood. Civic Auditorium, 600. Three concerts, beginning Nov. 19. Soloist: Janet Fisher, member of Kalamazoo Junior Symphony, Nov. 19.

Bach Festival. Auspices: Kalamazoo College and community. Organizer and conductor: Henry Overley. Chairman of executive committee: Mrs. Harry M. Snow. Stetson Chapel, Kalamazoo College, 700. Chamber music concert, March 2; Christmas Oratorio, March 3 (afternoon); Magnificat, March 3 (evening).

Handel's Messiah. Auspices: Western Michigan College. Conductor: Elwyn Carter. Central High School Auditorium, 2,700. Dec. 8.

Kalamazoo Male Chorus. Auspices: Male Chorus Association. Conductor: Paul Eickmeyer. President: Carl Buzzard. Central High School Auditorium, 2,700. Two concerts. Eight to ten concerts in neighboring towns.

Kalamazoo Choral Society. Conductor: Mrs. Henry Ford, Jr. Business manager: Mrs. Arthur L. Bishop. Civic Auditorium, 600. Concert, with Vladimir Rushevics, violinist, as guest artist, Dec. 13; spring concert.

May Festival. Auspices: Western Michigan College. Conductor: Harry Robert Wilson. Central High School Auditorium, 2,700. Chorus of 1,500 high school and college students, May 5.

Flint

By BERTHA KNISELY

Several new music groups have been organized under the auspices of the Flint Community Music Association. They are the Flint Symphonetta, Faculty Madrigal Singers, Faculty Woodwind Quintet, and a string quartet. The last three groups are composed of music teachers from the public schools. A series of faculty recitals is also new this year. The Flint Civic Opera, celebrating its twentieth anniversary, will present two operas instead of one for the first time in several seasons. The Michigan Male Chorus Association will hold its annual sing at the IMA Auditorium in April with about twenty choruses from the state participating.

St. Cecilia Community Concert Association. President: Mrs. Leo E. Gorbutt. Concert chairman: Mrs. Harry Winegarden. Palace Theatre, 1,350. de Paur Infantry Chorus, Oct. 18; Eileen Farrell, Jan. 31; Clifford Curzon, March 28; Carroll Glenn and Eugene List, April 18.

St. Cecilia Society. President: Mrs. Leo E. Gorbutt. Flint Art Theatre, 400. One professional concert for public; bimonthly programs by members; ten-week series of lecture-recitals by Mrs. William W. Norton. Suzanne der Derian, soprano, Dec. 4; Christmas concert, St. Cecilia Chorus, Mrs. William W. Norton, director, Dec. 10; St. Cecilia Chorus and Norton Male Chorus, in February; student-day program by members of Junior St. Cecilia and Student Musicale, April 27.

Flint Community Music Association, Oak Grove. Executive director and conductor: Raymond Gerkowski. IMA Auditorium, 6,000; Central High School Auditorium, 1,000.

Flint Symphony. Four adult con-

(Continued on page 274)

Houston



Joanna Albus, executive vice-president of Municipal Concerts, Houston



William Z. Rozan, president, Municipal Concerts, Houston

By FRANCIS R. DEERING

What is believed to be the first arena-theatre building constructed as such is scheduled for completion here in February. William Z. Rozan and Joanna Albus, producers, will present plays six evenings a week, and will offer unusual music and dance programs once a week.

The University of Houston established a department of music in the fall. The faculty is composed chiefly of first-desk players from the Houston Symphony. Also new at the university is the Cullen Auditorium, which seats 1,600.

Houston Symphony. Auspices: Houston Symphony Society. Conductor: Efrem Kurtz. President: Ima Hogg. Manager: Tom M. Johnson. City Auditorium, 4,000. Two subscription series of ten concerts each; five free Saturday night Pop concerts, sponsored by a local supermarket; ten afternoon student concerts; 26 half-hour regional network broadcasts, with soloists selected by the Texas Education Agency, sponsored by the Texas Gulf Sulphur Company; 25 concerts on tour of eight southeastern states; concerts in neighboring cities. Soloists: Rudolf Firkusny, Jeanne Therrien, Kirsten Flagstad, Patricia Travers, Albert Brusilow, Samuel Sorin, Norman Carol, Isaac Stern, Moura Lympany, Ania Dorfmann, Jascha Heifetz, Abba Bogin, Carolyn Long, Nan Merriman, Louis Roney, George London, Houston Chorale.

Edna W. Saunders Concert Series. Manager: Edna W. Saunders. City Auditorium, 4,000; Music Hall, 2,200. Sadler's Wells Ballet, Helen Traubel, Charles L. Wagner Opera Company, Anna Maria Alberghetti, Ballet Russe de Monte Carlo, Erica Morini, Robert Shaw Chorale, American National Ballet Theatre, Ljuba Welitch, Clifford Curzon, Jeanette MacDonald, Metropolitan Opera Company. Mrs. Saunders also manages the Town Hall lecture series.

Houston Civic Music Association. President: W. G. Winter, Jr. Music Hall, 2,200. Patrice Munsel, Josef Marais and Miranda, Four Piano Ensemble, Joseph Szigeti, Robert Merrill, Benno Moiseiwitsch.

Municipal Concerts, Playhouse Theatre, 4816 S. Main St. President: William Z. Rozan. Executive vice-president: Joanna Albus. Concerts under organized-audience plan in more than 300 towns of 2,500 to 15,000 in 27 states. Plan guarantees minimum of three concerts for each town.

Tuesday Music Club. President: Mrs. Charles Koenig. Four subscription programs: Jorge Bolet, William Shriner, London String Quartet, Suzanne Danco. Free Sunday afternoon programs in Houston Museum of Fine Arts.

Houston Chorale. Founder and conductor: Alfred Urbach. City Auditorium, 4,000; Music Hall, 2,200. Four concerts at popular prices. Choral works with Houston Symphony.



Efrem Kurtz, conductor, Houston Symphony



Edna W. Saunders, concert series manager, Houston

Music Guild. Director: Franklin Washburn. President: Mrs. Louis Lobit. Series of six chamber-music concerts in private homes.

Lubbock

By LEONA GELIN

A new contribution to the musical life of Lubbock is the series of Twilight Music Hour programs on Sunday afternoons in the auditorium of the Museum on the Circle, Texas Technological College. The programs, which are given by local artists, began in July.

Crystelle S. Sanders was appointed business manager of the Lubbock Symphony, following the resignation of Leona Gelin.

Lubbock Symphony, 2214 25th St. Conductor: William A. Harrod. Chairman of the board: Rex Webster. Manager: Crystelle S. Sanders. High School Auditorium, 1,490. Five subscription concerts; one extra concert. Subscription series soloists: Herbert Colvin, Dec. 12; A. Lee Hewitt, March 20; Margaret Truman, April 16. Extra concert soloist: Miss Truman, April 17.

Texas Technological College Artist Course. Auspices: R. A. Mills. High School Auditorium, 1,490. Risë Stevens, Oct. 16; Yehudi Menuhin, Nov. 30; John Sebastian, Jan. 11; Robert Shaw Chorale, Feb. 9; Philharmonic Piano Quartet, Feb. 20; San Antonio Symphony, Feb. 28; Louis Roney and Carolyn Long, April 11.

Texas Technological College Summer Artist Course. Auspices: J. G. Allen. Outdoor performances. Hal and Ruby Holbrook, June 9; Drake and Marche, June 16; Sing Your Partner, June 23; New York Woodwind Quartet, July 7; Deep River Singers, July 14; Metropolitan Male Quartet, July 21; New York String Quartet, July 28; Gordon Gaines and Grace Goodwin, Aug. 11.

Twilight Music Hour Concerts. Chairman, music committee of the museum: Gene L. Hemmle. Auditorium of the Museum on the Circle, Texas Technological College, 250. Concerts every Sunday afternoon by local artists.

Texas Technological College Music Department. Dean: Gene L. Hemmle. Concert Band. Conductor: D. O. Wiley. Assistant conductor: Joseph Haddon. Eight concerts in tour of west Texas and New Mexico, in March.

Summer band school. Six outdoor concerts, three bands appearing at each concert, in June and July.

Faculty recitals: Ira Schantz and Mary Jeanne van Appledorn, Jan. 22; Herbert Colvin, May 13.

Other events: Christmas concert by combined musical organizations, Dec. 19; President's concert, in the spring; Spring Festival, during National Music Week.



Gene L. Hemmle, dean, Texas Technological College music department, Lubbock



William A. Harrod, conductor of the Lubbock Symphony

Student organizations: Tech Chorus; madrigal group; choir; men's glee club.

Lubbock Music Club. President: Mrs. A. C. Bowden. City-wide auditions for operetta to be presented in the spring; Christmas concert with Lubbock Chapter of AGO; young artists concert, March 9.

American Guild of Organists, Lubbock Chapter. Dean: Imogene Webster. Three-day church music school, E. W. Doty, director, Jan. 5 to 7.

South Plains Music Teachers Association. President: Frances Westbrook Shafter. Sponsors 21 Saturday morning radio programs; music festival, March 17; performance contests, May 2 to 4; massed piano ensemble, Herbert Colvin, director, May 11; competition for appearance with Lubbock Symphony, in June. Sponsors scholarship donated by local music clubs to high-school senior.

Allegro Music Club. President: Mrs. R. C. Douglas, Jr.

Music Appreciation Club. President: Mrs. Robert Adair.

Amarillo



A. Clyde Roller, conductor of the Amarillo Symphony

By BETTE THOMPSON

The Amarillo Philharmonic has undergone a change of name, organization, and management. It is now known as the Amarillo Symphony, and the management of its business affairs has been assumed by the Interstate Theatre Circuit, Inc., whose services are a direct contribution to the organization. The board of directors has been reorganized, and its number has been reduced to sixteen. The Messiah Chorus, which was under the direction of Emil F. Myers for 25 years, has now been incorporated with the orchestra, and is conducted by A. Clyde Roller.

Amarillo Symphony, 1808 Washington St. Auspices: Interstate Theatre, Inc. Conductor: A. Clyde Roller. President: C. S. Lambie. Manager: Jack King. Municipal Auditorium, 2,500. Ten regular programs; two extra programs; three concerts on tour. Regular concert soloists: Helen Traubel, Nov. 1; Alec Templeton, Nov. 21; The Revelers, Jan. 22; Hildegarde, March 29; Jeanette MacDonald, April 18; five others to be announced. Extra programs: Handel's Messiah, Dec. 10; Easter cantata, March 18.

TEXAS



Willard Iden Shepherd, assistant conductor, El Paso Symphony



Dorrance Roderick, president of the El Paso Symphony

Symphony Training Orchestra, 1808 Washington St. Auspices: Amarillo Symphony. Conductor: A. Clyde Roller. Manager: Jack King. High School Auditorium, 1,350. Three concerts. Soloists: Betty Steele and Jimmy Roberts, in the fall; Carolyn Morris, Edward Morris, and Sue Anna Skaggs, in the early spring; June Guill and Gena Devin, in the late spring.

Messiah Chorus, 1808 Washington St. Auspices: Amarillo Symphony. Director: A. Clyde Roller. Municipal Auditorium, 2,500. Handel's Messiah, with choruses from adjacent communities, and soloists selected by audition, Dec. 10.

Dolly Lynch Concert Bureau, 1000 Western Ave. Manager: Dolly Lynch. Municipal Auditorium, 2,500. Lauritz Melchior, March 16; Ferrante and Teicher, Feb. 10.

Amarillo College Choir, 2201 Washington St. Auspices: Amarillo College department of fine arts. Director: Howard Roy Dill. President: Paul White. Amarillo College Auditorium, 400. Participating chorus in Handel's Messiah, Dec. 10; operatic production, in the spring; state tour, in the spring; church and civic club appearances.

El Paso

By MARY GOODBAR MORGAN

El Paso Symphony, Hilton Hotel. Auspices: El Paso Symphony Association. Conductor: H. Arthur Brown. President: Dorrance Roderick. Vice-president and manager: Mrs. A. F. Quisenberry. Liberty Hall, 2,397. Five subscription concerts; two youth concerts, conducted by Willard Shepherd, sponsored by the Junior League and the El Paso Electric Company; summer series sponsored by the City of El Paso (in El Paso High School Stadium). Subscription series soloists: Helen Traubel, Oct. 23; Mario Berini, Dec. 23; Oscar Levant, Jan. 29; Pierre Fournier, Feb. 29; Eunice Podis, March 26.

Symphony Ways and Means Series: Jeanette MacDonald, Oct. 28; Ana Maria's Spanish Ballet, Nov. 13; Charles L. Wagner Opera Company, in The Barber of Seville, Feb. 10; Frank Guarrera, Feb. 6; U. S. Navy Band, April 23; Boris Goldovsky, April 25.

Community Concert Association, Hotel Cortez. President: Boyd Ryan. General chairman: Major General Ralph G. Meyers. Maryla Jonas, Nov. 11; The Revelers, Jan. 27; Elena Nikolaidi. Feb. 11; Mia Slavenska and her Ballet Variante, Feb. 19; Tossy Spivakovsky, April 13.

Series in Las Cruces, N. M. President: Earl Beem. Las Cruces High School, 1,200. Columbia Concert Trio, Nov. 24; The Revelers, Jan. 29; Conrad Thibault, March 9; Constance

(Continued on page 292)

XUM

WASHINGTON

Seattle

By SUZANNE MARTIN

The Linden Opera Company, a new venture organized and financially backed by the Washington Symphony Society, will present its first season in the spring under the direction of Eugene Linden, conductor of the Tacoma Philharmonic. Verdi's La Traviata, with Frances Yeend, John Carter, and Walter Cassel, will be presented in Seattle and other Washington cities and in Portland, Ore.

Seattle Symphony, Seaboard Bldg. Auspices: Seattle Symphony Orchestra Association. Conductor: Manuel Rosenthal. President: Joseph H. Gandy. Executive vice-president: John Hauberg, Jr. Civic Auditorium, 8,000. Eight subscription concerts. Subscription series soloists: Polyna Stoska, Louis Roney, and Giuseppe Valdengo, in concert version of Tosca, Oct. 2; Joseph Schuster, Jan. 8; Rudolf Firkusny, Jan. 29; Mozart Festival, including the Requiem in D minor, Feb. 19.



Joseph H. Gandy, president of the Seattle Symphony



Eugene Linden, conductor of the Linden Opera Company, Seattle

Seattle Community Concert Association, Sherman and Clay, 1624 4th Ave. Successor to Cecilia Schultz Greater Artist Series. President and general manager: Cecilia Schultz. Civic Auditorium, 8,000. Lily Pons, Oct. 8; Nelson Eddy, Oct. 20; de Paur Infantry Chorus, Nov. 29; Yehudi Menuhin, Dec. 13; Vronsky and Babin, Feb. 16; Charles L. Wagner Opera Company, in The Barber of Seville, March 15.

Artist Series. Auspices: Women's committee, Seattle Symphony Orchestra Association, Seaboard Bldg. Chairman: Mrs. Frederick Burwell. Civic Auditorium, 8,000. Artur Rubinstein, Oct. 6; Ana Maria's Spanish Ballet, Nov. 2; Vienna Choir Boys, Feb. 9; Marian Anderson, Feb. 23; Robert Merrill, March 9; Isaac Stern, April 2.

Ladies Musical Club Series, Metropolitan Theatre. President: Mrs. J. P. Bricker. Metropolitan Theatre, 1,650. Eleanor Steber, Sept. 25; Giuseppe di Stefano, Oct. 23; Maryla Jonas, Dec. 4; Clifford Curzon, Feb. 5; Tossy Spivakovsky, date to be announced.

Music at Meany, University of Washington. Auspices: Associated Women Students. Meany Hall, 2,000. Kirsten Flagstad, Nov. 9; Alec Templeton, March 1; James Melton, April 5.



Manuel Rosenthal, conductor of the Seattle Symphony



Cecilia Schultz, manager, Seattle Community Concert Association

Friends of Music, University of Washington. Auspices: University of Washington department of adult education, in conjunction with members of Friends of Music. Meany Hall, 2,000. Paganini Quartet, Oct. 27; Suzanne Bloch, in February; Griller Quartet, in February; Pasquier Trio, in March; Hungarian Quartet, in April.

Seattle Philharmonic and Choral Society. Conductor: Don Bushnell. President: George Donaldson. Meany Hall, 2,000. Berlioz' The Childhood of Christ, Dec. 19; orchestral programs, March 21 (with instrumental soloist) and May 4. The Choral Society is the official chorus for the Seattle Symphony.

Youth Symphony of the Pacific Northwest, 305 Aurora. Conductor: Francis Aranyi. Three-week session at Music Camp of the Pacific Northwest, Camp Waskowitz, North Bend, Wash. Fourteen concerts in Seattle high schools and concert halls and concerts at Camp Waskowitz.

Cecilia Schultz Attractions, 1624 4th Ave. Metropolitan Theatre, 1,037; Civic Auditorium, 8,000. Ballet Russe de Monte Carlo, six performances, Nov. 14 to 18. Single concerts to be announced.

Opera Groups. Proscenium Opera Company, Frederick Scheyer, president; University of Washington opera workshop, Stanley Chapple, director; Little Opera House Association, Caroline Tower, director.

Choral Groups. Philomel Singers, R. H. Kendrick, director; Ralston Male Chorus, Carlyle Kelley, director; Treble Clef Chorus, Edwin Fairborn, director; Clarion Male Chorus, Al Brevik, director; Svea Male Chorus, C. H. Sutherland, director; Seattle Choral Club, Lois Hall Peterson, director; Allan Singers, Owen Williams, director; Oriana Mixed Chorus, Berenice E. Paul, director; Norwegian Male Chorus, Rolf Hansen, director.

Spokane

By HENRIETTA MCELHANY

The Spokane Music Festival brings together during National Music Week more than 1,200 music lovers. The week-long program includes instrumental and vocal auditions, choral concerts, a drama and dance festival, and a closing concert by the Spokane Philharmonic in which winners of the aria and concerto contests appear as soloists.

Community Concert Association, West 734 Park Pl. President: Mrs. Arthur L. Bright. Fox Theatre, 2,251. Anne Bollinger, Oct. 4; Ballet Russe de Monte Carlo, Nov. 8; de Paur Infantry Chorus, Nov. 22; William Kapell, Jan. 24; St. Louis Sinfonietta, April 18.

Roy Goodman Greater Artist Series, West 908 Riverside Ave. President: Roy Goodman. Post Street Theatre, 1,300. Arnold Eidus, Nov. 13; Blanche Thebom, Jan. 8; Juilliard String Quartet, with Rosina Lhevinne, Jan. 25; Vienna Choir Boys, Feb. 5; Robert Merrill, March 5; Luboshutz and Nemenoff, April 9.

Fox Theatre Attractions, West 1005 Sprague Ave. Manager: James O'Connell. Fox Theatre, 2,251. Nelson Eddy, Nov. 1: Alec Templeton, Feb. 20; Hildegarde, April 19.

Spokane Philharmonic, West 825 Overbluff Rd. Conductor: Harold Paul Whelan. President: Edward Hughes. Post Street Theatre, 1,300. Soloists: James de la Fuente, Nov. 6; Burdette Smith and Georgiana Wallace, Nov. 27; David Lloyd, Feb. 12; Richard Gregor, March 26.

Spokane Junior Symphony, South 1919 Lincoln St. Conductor: Harold Paul Whelan. President: Henry Praetorius. Masonic Temple Commandry Room, 725. Two concerts. Soloist: winner of junior piano concerto contest.

Mendelssohn Men's Choral Club, West 920 Garland Ave. Director: Paul O. Fosso. President: Lester Williams. Masonic Temple Auditorium, 1,415. Two concerts.

Bel Canto Women's Choral Club, 3220 W. Kiernan Ave. Director: Leo Collins. President: Mrs. Oscar Farnsworth. Lewis and Clark Auditorium, 800. Two concerts.

Civic A Cappella Choir, South 2630 Arthur St. Conductor: J. Orville Westberg. President: Cora Hughart. Lewis and Clark Auditorium, 800. Two concerts.

Pullman-Moscow Community Concerts. President: Murray Bundy. Washington State College, Pullman, Wash.; University of Idaho, Moscow, Idaho. de Paur Infantry Chorus, Nov. 21, Moscow; Robert Cascadesus, Jan. 22, Pullman; Risë Stevens, Feb. 1, Moscow; Vivian della Chiesa, Feb. 28, Pullman; Ricardo Odnoposoff, March 28, Moscow; St. Louis Sinfonietta, April 20, Pullman.

Ephrata-Wilbur Concert Series, Ephrata, Wash. President: Roy Goodman, West 908 Riverside Ave., Spokane. Local theatre. Ana Maria's Spanish Ballet, Oct. 31; Sidney Foster, Dec. 4; Désiré Ligeti, March 5.

Eastern Washington College of Education Concert Series, Cheney, Wash. President: T. Stewert Smith. Events to be announced.

Spokane Music Festival Association. President: Leonard Martin, Whitworth College. Spokane Music Festival, May 7 to 13.



Gilbert N. Burns, conductor of the Bremerton Symphony

Bremerton

By LORNA UMPHREY ERICKSON

Stanley E. Zabroski is now manager of the Bremerton Symphony, having replaced Lynn Arthur, who moved to Illinois.

Bremerton Symphony, 15th and Chester Sts. Auspices: Bremerton Symphony Association, Olympic College, and the Bremerton Recreation Department. Conductor: Gilbert N. Burns. President. Ralph E. Canfield. Manager: Stanley E. Zabroski. Civic Recreation Center, 1,600. Two free concerts; one scholarship concert with voluntary offering; one children's concert. Soloists: Don Thulean, Nov. 13; local artists, Dec. 11; Sidney Gowdey, Beverly Sherman, Tera Esta Thue, Feb. 26; Blanche Melichar and Olympian Singers, April 30.

Community Concert Association, Inc., R. R. 2, Box 777. Auspices: Peninsula Music Club. President: John C. Merkel. Coontz Junior High School Auditorium, 1,200. Yfrah Neaman, Nov. 21; Byron Janis, Jan. 22; Federico Rey and Pilar Gomez, March 10; James Melton, April 3.

Olympian Singers, R. R. 5, Box 2859. Director: Gilbert N. Burns. President: Jesse A. Barnett. Coontz Junior High School Auditorium, 1,200. Two concerts with Bremerton Symphony; one concert alone; two out-of-town performances. Handel's Messiah, Dec. 11 (also in Retsil, Wash., Nov. 29; and in Kent, Wash., Dec. 17); Mendelssohn's Elijah, Feb. 4; modern program with Bremerton Symphony, April 30.

Women's Choral Society, 1204 Charlotte. Director: Ralph Manzo. President: Myrtle Baxter. Coontz Junior High School Auditorium, 1,200. Two concerts. Soloist: David Soter, Nov. 28.

Peninsula Music Club, 1412 17th St. President: Mrs. Frederick Cohen. Coontz Junior High School Auditorium, 1,200. Hansel and Gretel, Dec. 8; concerts in May and June.

Tacoma

By CLYDE KEUTZER

College of Puget Sound. Entertainment Series. Memorial Field House, 5,100. Kirsten Flagstad; U. S. Navy Band; Charles Laughton.

School of Music. Director: Clyde Keutzer. Concert organizations: Adelphian Concert Choir, Mr. Keutzer, director, transcontinental tour, including Town Hall concert, April 13; Tacoma-College of Puget Sound Symphony, Raymond Vaught, conductor, four concerts; Faculty Trio—Leonard Jacobsen, piano; Raymond Vaught, violin; Gordon Epperson, cello — four concerts; Symphonic

(Continued on page 309)

JOHN SUNDSTEN *Pianist Accompanist*
WALTER SUNDSTEN *Violinist*
(Concertmaster of Seattle Symphony Orchestra)
Sundsten Music Studios, 907 Pine St., Seattle, Wash.

Minneapolis

MINNESOTA



Arthur J. Gaines, manager of the Minneapolis Symphony



James S. Lombard, manager, University Artists Course



Antal Dorati, conductor of the Minneapolis Symphony

By ARNOLD ROSENBERG

In his second season as conductor of the Minneapolis Symphony, Antal Dorati continues to include young artists among the orchestra's members and to conduct unfamiliar compositions. Changes in the personnel of the orchestra have brought the following new players: Lorne Munroe, principal cellist; Rolf Persinger, principal violist; Bernard Adelstein, principal trumpeter; and Dorothy Remsen, harpist. Gerald Samuel, appointed assistant conductor last season, will make his debut here this season conducting one concert. Stanley Hawkes is the new president of the orchestral association. Walter Piston's Fourth Symphony, commissioned by the University of Minnesota as part of the celebration of its centennial, will have its world premiere in the final orchestra program of the season.

The Master Piano Series, instituted three years ago, has been discontinued this year.

Minneapolis Symphony, University of Minnesota. Auspices: Orchestral Association of Minneapolis. Conductor: Antal Dorati. Assistant conductor: Gerard Samuel. President: Stanley Hawkes. Manager: Arthur J. Gaines. Northrop Auditorium, 5,000. Twenty subscription concerts; two extra concerts; eight Twilight concerts; nine young people's concerts (four in St. Paul Auditorium). Subscription series soloists: Gregor Piatigorsky, Nov. 4; Claudio Arrau, Nov. 10; Blanche Thebom, Nov. 17; Rafael Druian (concertmaster), Nov. 24; Myra Hess, Dec. 1; Tossy Spivakovsky, Dec. 8; Mr. Druian and Lorne Munroe (principal cellist), Dec. 15; Byron Janis, Dec. 22; Fritz Busch, guest conductor, Dec. 29; Vladimir Golschmann, guest conductor, Jan. 5; Jascha Heifetz, Jan. 12; Apollo Club, Jan. 19; Luboshutz and Nemenoff, Jan. 26; Frances Paige, Eunice Alberts, David Lloyd, Mack Harrell, University of Minnesota Chorus, Feb. 23; Nathan Milstein, March 3; Artur Rubinstein, March 16; Erica Morini, March 23. Extra concert soloists: Marian Anderson, Jan. 23; Artur Rubinstein, March 18. Twilight concert soloists: Jean Graham, Oct. 22; Mr. Druian and Rolf Persinger (principal violist), Mr. Samuel conducting, Oct. 29; Jean Casadesus, Nov. 12; University of Minnesota Chorus, James Aliferis, director and guest conductor, Nov. 26; Adiline Johnson, Dec. 3; Emil Telmányi, Feb. 25; St. Olaf Choir, March 11; soloists to be announced, March 25.

University Artists Course. Auspices: University of Minnesota department of concerts and lectures. Manager: James S. Lombard. Northrop Auditorium, 5,000. Zino Francescatti, Oct. 10; James Melton, Nov. 8; Alexander Brailowsky, Nov. 28; Solomon, Jan. 16; Vienna Choir Boys, Jan. 30; Alec Templeton, Feb. 4; Risë Stevens, Feb. 13; American National Ballet Theatre, Feb. 28 and March 1.

Metropolitan Opera Company. Auspices: University of Minnesota department of concerts and lectures, Orchestral Association of Minneapolis, Minneapolis Chamber of Commerce, and other organizations. Northrop Auditorium, 5,000. Four performances in the spring.

Repertory String Quartet, 5928 Queen Ave., S. Personnel: Henry Kramer, Robert Anderson, George Kurz, and Jess Meltzer. Benton Hall, YWCA, 500. Two concerts with Eva Knardahl, pianist, Oct. 6 and 12; other dates to be announced.

Northwest Sinfonietta. Conductor: Henry Denecke. Winter and spring concerts.

Apollo Club of Minneapolis, 1128 La Salle Ave., Director: William MacPhail. President: Oscar Van Lander. Lyceum Theatre, 2,000. Two series of three concerts each: Nov. 27, 28 and 29; April 16, 17 and 18. Soloists: Frank Guarrera and Giuseppe di Stefano. Appearance with the Minneapolis Symphony, Jan. 19.

Thursday Musical, 39 S. 8th St. President and manager: Mrs. Henry S. Godfrey. Benton Hall, YWCA, 500. Orfeo Hispanico, Oct. 26; Rudolf Firkusny, Jan. 18. Weekly recitals, alternating between member recitals in Benton Hall and studio concerts.

Cecilian Singers. Director: James Aliferis. President: Mrs. O'Dell G. Ruud. Minneapolis Woman's Club Assembly, 600. Two concerts: Nov. 15 and 16. Soloist to be announced.

St. Cloud

By HELEN GALE

Many musical events are sponsored by the music departments of the State Teachers College and St. John's University, the Orpheus Club (a civic male chorus), and the public and parochial schools.

Civic Music Association. President: Charles Richter. Manager: Myrl Carlsen. Technical High School Auditorium, 1,800. Ana Maria's Spanish Ballet, Oct. 19; Benno and Sylvia Rabinof, Nov. 14; Lanny Ross, Jan. 17; Josef Marais and Miranda, Feb. 17; Whittemore and Lowe, March 29; Frances Greer and Brian Sullivan, May 14.



Mrs. John C. Neimeyer, president of the Schubert Club, St. Paul



Edward A. Furni, secretary, St. Paul Civic Opera Association

St. Paul

By JOHN H. HARVEY

The chamber-music situation, left considerably clouded by the disbandment of the Friends of Chamber Music last year, became clarified with the organization of the Flor Quartet under the sponsorship of Macalester College. The quartet, composed of three members of the Minneapolis Symphony and one former member, is headed by Samuel Flor, a recent addition to the Macalester music faculty.

Schubert Club, 680 Fairmount Ave. President: Mrs. John C. Neimeyer. Auditorium Theatre, 2,801. Guiomar Novaes, Oct. 17; Elena Nikolaidi, Dec. 2; Isaac Stern, Jan. 18; George London, Feb. 22; Gold and Fizdale, March 15.

Women's Institute, 55 E. 4th St. Auspices: St. Paul Dispatch and Pioneer Press. Chairman: Helga Freeman. Auditorium Arena, 12,000. Victor Borge, Sept. 22; Eleanor Steber, Oct. 18; de Paur Infantry Chorus, Nov. 7; Yehudi Menuhin, Dec. 5; Frances Yeend and David Daniels, Jan. 9; event to be announced, Feb. 6.

St. Paul Civic Opera Association. Conductor: Leo Kopp. Stage director: Phil Fein. President: Julian S. Gilman. Secretary: E. A. Furni. Auditorium Theatre, 2,801. Faust, Oct. 19, 20, and 21; Hansel and Gretel, Dec. 14, 15, and 16; Rosalinda, April 19, 20, and 21.

St. Paul Civic Orchestra, 1978 James Ave. Conductors: Hollis L. Johnson, Harold Cooke, Thomas Nee, and Anthony Chiuminatto. Four concerts: at College of St. Catherine, Oct. 29; Macalester College, Dec. 3; Hamline University, March 4; College of St. Thomas, April 15.

St. Paul Pop Concerts. Auspices: St. Paul Figure Skating Club, St. Paul Civic Opera Association, St. Paul Musicians Association (AFM), and City of St. Paul. Conductor: Clifford Reckow. Secretary: E. A. Furni, 143 W. 4th St. Concerts on Wednesday, Friday, and Saturday, each week, July 12 to Sept. 2.

Hamline University Music Department. Chairman: Russell G. Harris. Bridgman Hall, 416. Two concerts by local members of International Society for Contemporary Music, Dec. 11 and April 23.

Macalester College Music Department. Chairman: Donald N. Ferguson. Five concerts by Flor Quartet. St. Paul Civic Orchestra and Macalester Radio Singers, Hollis L. Johnson, conductor, Dec. 3.



Myrl Carlsen, manager of the St. Cloud Civic Music Association

Duluth

Hermann Herz is the new conductor of the Duluth Symphony. He succeeds Joseph Wagner, who resigned.

Duluth Symphony, 704 Alworth Bldg. Auspices: Duluth Symphony Association. Conductor: Hermann Herz. President: Mrs. Wildey H. Mitchell. Manager: A. H. Miller. Duluth National Guard Armory, 3,000. Seven subscription concerts; one Pop concert; two youth concerts; one special concert sponsored by the Coolerator Corporation for its employees. Subscription series soloists: Whittemore and Lowe, Oct. 20; Risë Stevens, Nov. 17; four orchestra members: Alfred Moroni, oboe; William Schliep, clarinet; Lloyd Hawley,

(Continued on page 307)



Mary

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MICHIGAN

Ann Arbor

By HELEN MILLER CUTLER

University Musical Society, University of Michigan. President: Charles A. Sink. Hill Auditorium, 5,000. Regular series: Helen Traubel, Oct. 5; Boston Symphony, Oct. 22; Cleveland Orchestra, Nov. 5; Solomon, Nov. 20; Polytech Chorus of Finland, Nov. 28; Royal Philharmonic, Dec. 3; Erica Morini, Jan. 11; Vladimir Horowitz, Jan. 19; Chicago Symphony, March 4; Jascha Heifetz, March 14. Extra series: Lauritz Melchior, Oct. 10; Boston Symphony, Oct. 25; Myra Hess, Nov. 14; Don Cossack Chorus, Jan. 15; Cincinnati Symphony, Feb. 20.

Annual Messiah performances by Choral Union. Conductor: Lester McCoy. Soloists: Nancy Carr, Eunice Alberts, David Lloyd, Oscar Natzka. Dec. 9 and 10.

May Festival. Six concerts: May 3, 4, 5, and 6. Philadelphia Orchestra. Choral Union, with Thor Johnson, guest conductor, and Lester McCoy, associate conductor. Festival Youth Chorus, Marguerite Hood, conductor. Singers from the Metropolitan Opera Company. Instrumental soloists.

Chamber Music Festival. Rackham Auditorium. Budapest String Quartet, Feb. 16, 17, and 18.

University of Michigan School of Music. Dean: Earl V. Moore. Concerts presented by university organizations: University of Michigan Band, William D. Revelli, conductor; University Symphony, Wayne Dunlap, conductor; University Choir, Maynard Klein, conductor; Little Symphony; String Orchestra; Arts Chorale; Tudor Singers; Michigan Singers; Collegium Musicum; men's glee club; women's glee club.

Recitals are given by members of the faculty and student body. Operas and musical plays are produced in collaboration with the drama department. The university sponsors a midwestern conference on vocal and instrumental music, a summer clinic, and summer sessions at Ann Arbor and at the National Music Camp at Interlochen, Mich.

Battle Creek

By ELLEN K. PETERSEN

This year the Battle Creek Community Concert Association, the first of such organizations in the nation, celebrates its twentieth anniversary.

Community Concert Association. President: John Craig Allen. Executive secretary and manager: Mrs. Philip J. Ross. W. K. Kellogg Auditorium, 2,441. Boston Symphony, Oct. 23; John Knight, Dec. 6; George London, Jan. 18; Martha Lipton, March 6; Slavenska and her Ballet Variante, March 29.



MARGARET
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Charles A. Sink, president, University of Michigan Musical Society, Ann Arbor



Earl V. Moore, dean, University of Michigan School of Music, Ann Arbor

Battle Creek Symphony. Conductor: Roger Parkes. President: Mrs. Stanley H. Sandberg. Business manager: Raymond Gould, 820 Capital Ave. S.W. W. K. Kellogg Auditorium, 2,441; Lakeview Auditorium, 700; Battle Creek High School Auditorium, 300. Four regular concerts; two Pop concerts. Soloists: Jean Geis, pianist, Oct. 22; Julius Stulberg, violinist and conductor, Dec. 17; winners of local voice, piano, and string auditions, Feb. 18; Erling Bengtsson, April 1; all at W. K. Kellogg Auditorium. Pop concerts: Nov. 11, Lakeview Auditorium; April 21, Battle Creek High School Auditorium.

Civic Symphony. Conductor: Pedro Paz. President: Clark Angel, 21 Greenwood. President of the Symphony Society: Mrs. Newell L. Stoner. W. K. Kellogg Auditorium, 2,441. Four concerts, beginning Nov. 8.

Morning Musical Club. President: Mrs. Henry W. Klan. Program chairman: Mrs. Hobert Garn, 77 Orchard. YWCA Hall, 250. Florence McCracken, soprano, Oct. 12; Mrs. Joseph Martin, harpist, Dec. 14; Kalamazoo Male Chorus, Feb. 6; Helen Earl, soprano, May 10. Meetings are held twice monthly, and programs are presented by local artists.

Music Teachers' Club. President: Max Newkirk. First Congregational Church Parlor, 100. Musical programs and lectures.

Women's Lyric Club. Director: Max Newkirk. President: Mary Boyer Kenyon. Business manager: May Daisy Wood. Miscellaneous concerts.

Grand Rapids

By MARGUERITE S. KERNS

This year the Grand Rapids Symphony and the Grand Rapids Art Gallery, in a joint campaign for funds, raised $31,028, the largest sum ever realized in a combined drive. Funds will be divided evenly between the two organizations. C. A. Weinhart was elected president of the Symphony Society during the summer, succeeding Lee Wilson Hutchins.

Grand Rapids Symphony, 224 Scribner Ave. N.W. Auspices: Grand Rapids Symphony Society. Conductor: José Echaniz. President: C. A. Weinhart. Manager: Gaylord C. Gill. Civic Auditorium, 5,000. Seven concerts. Soloists: Helen DeJager, Oct. 20; Thomas L. Thomas, Nov. 17; Ruggiero Ricci, Jan. 19; winners of contest for non-professionals, March 9; José Echaniz, pianist and conductor, April 20.

Community Concert Association, 242 College Ave. S.E. President: Russel W. Forwood. Civic Auditorium, 5,000. Cleveland Orchestra, Nov. 15; Charles L. Wagner Opera Company, Nov. 20; Szymon Goldberg, Feb. 2; Jennie Tourel, March 8; Whittemore and Lowe, April 12.

St. Cecilia Society, 28 Ransom Ave. N.E. President: Mrs. Merton Stiles. Chairman, Artist Series: Mrs. Ralph E. Sasser. St. Cecilia Auditorium, 670. Pro Musica Trio, Oct. 6; Alexander Tcherepnine, Oct. 20; singers from Michigan Opera Company, of Detroit, Nov. 3; Paul Doktor and Benning Dexter, Nov. 17; Clifford Herzer, Jan. 26; Alexander Sved, Feb. 16; Hortense Monath, Feb. 23; Norman Carol, March 16; Helen Spaeth, March 30.



José Echaniz, conductor of the Grand Rapids Symphony



Mrs. Merton Stiles, president, St. Cecilia Society, Grand Rapids



C. A. Weinhart, president of the Grand Rapids Symphony Society

Lansing

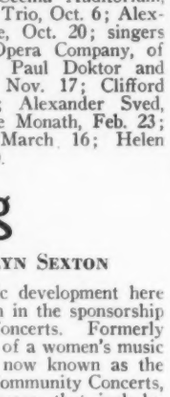
By ETHELYN SEXTON

The latest music development here is a reorganization in the sponsorship of Community Concerts. Formerly under the auspices of a women's music group, the series, now known as the Greater Lansing Community Concerts, is backed by a group that includes various civic leaders in addition to representatives of the original organization.

Greater Lansing Community Concerts. President: Floyd Estes. Executive director: Mrs. Malcolm F. Denise. J. W. Sexton Auditorium, 2,000. de Paur Infantry Chorus, Oct. 17; Cleveland Orchestra, Nov. 14; Mata and Hari, Dec. 2; Nan Merriman, Feb. 9; Philharmonic Piano Quartet, March 16.



Romeo Tata, conductor, Lansing Symphony



Mrs. Malcolm F. Denise, executive director, Greater Lansing Community Concerts

Michigan State College Concert-Lecture Series. Director: E. C. Crowe. College Auditorium, 5,000. Chicago Symphony, Oct. 6; Ballet Russe de Monte Carlo, Oct. 10 and 11; James Melton, Oct. 19; Ferruccio Tagliavini, Nov. 3; Vladimir Horowitz, Jan. 24; Minneapolis Symphony, Feb. 2; Ljuba Welitch, Feb. 26; Robert Shaw Chorale, Feb. 27; Robert Casadesus, March 2; Artur Rubinstein, March 7; Kirsten Flagstad, April 3.

Lansing Symphony. Conductor: Romeo Tata. President: Mrs. H. S. Cole. Program chairman: Arthur Luedders. J. W. Sexton Auditorium, 2,000. Soloists: Brian Sullivan, Oct. 24; George Walker, Dec. 5; Norman Carol, Feb. 13; Norma Lou Gregg, April 17. Children's concerts, dates to be announced.

Michigan State College Music Department Series. Director: Roy Underwood. Music Auditorium, 400. Gerard Souzay, Nov. 17; Orfeo Hispanico, Dec. 4; Paganini String Quartet, Jan. 19; Claire Coci, Jan. 26 (co-sponsored with Lansing Chapter, American Guild of Organists); Reginald Kell and Mieczyslaw Horszowski, Feb. 8; George Copeland, May 8.

Orpheus Club. Director: David Machtel. Male chorus. J. W. Sexton Auditorium, 2,000. Spring concert; brief Michigan tour; appearances in civic programs.

Lansing Choralettes. Director: Dorothy Acevedo. Spring concert; appearances in civic programs.

Matinee Musicale Chorus. Director: Mrs. Wilson Paul. President: Mrs. John Rhoades. Two concerts; appearances with other local musicians in Matinee Musicale Association programs.

Flint

(Continued from page 270)

certs and one youth concert, Central High School Auditorium; one Girl Scout concert, IMA Auditorium. Soloists: Romeo Tata, violinist, Oct. 15; other soloists to be announced.

Flint Symphonetta. Central High School Auditorium. Accompaniments for Mendelssohn's Elijah, Oct. 29; two concerts, Jan. 21 and March 4.

Flint Choral Union. Director: Fred Buckhalter. Mendelssohn's Elijah, Central High School Auditorium, Oct. 29. Soloists: Leonore LaRiviere and Elizabeth Murr, sopranos; Florence Fortune and Ruth Ellen Spore, contraltos; William F. Neal, tenor; W. Vernon Syring, baritone. Handel's Messiah, IMA Auditorium, Dec. 17. Soloists to be announced.

Flint Civic Opera. Manager: Fred McKitrick. IMA Auditorium. Two operas, April 4 and 11; children's performance, April 6. Operas and soloists to be announced.

Faculty recitals. Central High School Auditorium. Robert E. Button, violinist, Sept. 24; Clarence Grimm, violinist, April 15; woodwind quintet and string quartet to play in schools.

Council Choir. Auspices: Flint Council of Church Women. Director: Mrs. E. H. Longman. Christmas concert; spring concert; programs in churches.

Eddy Male Chorus. Director: Clarence Eddy. Spring concert and other programs.

Norton Male Chorus. Director: William W. Norton. February concert with St. Cecilia Chorus; other programs.

Chevrolet-Flint Male Chorus. Director: Stuart Warnaar. Central Christian Church, 500. Spring concert.

Part-Song Club. Director: James Palmer. Concerts during season in outlying towns.

AC Spark Plug Division of General Motors. Includes concert band, ladies' chorus, male choir, and choral club. Directors: Arthur Wilson, W. W. Norton, Jr., and Otrice Stafford. IMA Auditorium, 6,000. Combined concerts, Nov. 26 and Easter. Easter program soloist: Eleanor Steber. Individual concerts by each of the groups at Central High School Auditorium.

PENNSYLVANIA

Reading

By CAROLINE ALBRIGHT



George D. Haage, manager of the Haage Concert Series, Reading

The Reading Choral Society is celebrating its 75th anniversary season by presenting two subscription and two free concerts.

Reading Symphony, 635 Penn St. Auspices: Reading Musical Foundation. Conductor: Alexander Hilsberg. President: René W. Irwin. Rajah Theatre, 2,200. Four subscription concerts. Soloists: Zino Francescatti, Oct. 15; Mildred Whitehill Richter, Dec. 10; Abba Bogin, Jan. 28.

Reading Choral Society, 635 Penn St. Auspices: Reading Musical Foundation. Director: Lawrence Perry. President; Cleon Wentzel. Northwest Junior High School, 1,200. Two subscription concerts; two free concerts. Subscription programs: Randall Thompson's The Peaceable Kingdom, and Gounod's St. Cecilia Mass, Jan. 17; program to be announced, May 2. Free programs: Handel's Messiah, Dec. 17; Mendelssohn's Elijah, date to be announced.

Haage Concert Series, 226 S. Fifth St. Manager: George D. Haage. Rajah Theatre, 2,200. Charles L. Wagner Opera Company, in La Bohème, Oct. 3; Nathan Milstein, Nov. 22; Clifford Curzon, Jan. 8; Philadelphia Orchestra, Feb. 14; Robert Shaw Chorale, March 7. Extra concerts to be announced.

Reading Civic Opera Society, Inc., Harmonie Maennerchor, 204 Lancaster Ave. Conductor: J. Carl Borelli. President: Mrs. Donald Hagge. Rajah Theatre, 2,200. Rio Rita, Dec. 4 and 5; production to be announced, May 7 and 8.

Scranton

By DOLORES M. PETERS

Ferdinand Liva, conductor of the Scranton Community Opera Society and concertmaster of the Scranton Philharmonic, recently became conductor of the Hazelton Symphony. The Scranton Philharmonic will give five youth concerts this season rather than three as in previous years. The Community Concert Association has expanded its series to include five concerts instead of four. Construction is under way at Marywood College on a combination music hall and fine arts building. The hall will seat 1,200, and the building will house an orchestral rehearsal room, music libraries, and 27 soundproof practice rooms.

Scranton Philharmonic, Chamber of Commerce Bldg. Auspices: Scranton Philharmonic Society. Conductor: Frieder Weissmann. President: Mrs. Robert Y. Moffatt. Masonic Temple Auditorium, 1,825. Five subscription concerts; five youth concerts, with Helen Bright Bryant, narrator. Subscription series soloists: Regina Resnik, Oct. 16; Marks Royal, Dec. 14; Claudia Pinza, Ferdinand Liva (concertmaster), Benito Piccone, and Leo Rostal, Jan. 24; Claudette Sorel, Feb. 12; Anne Bollinger, March 12.

Community Concert Association, Chamber of Commerce Bldg. President: Mrs. G. Barrett Littell. Masonic Temple Auditorium, 1,825. Philharmonic Piano Quartet, Nov. 13; Ossy Renardy, Dec. 11; Walter Cassel, Jan. 10; Cincinnati Symphony, March 6; Eileen Farrell, April 6.

Scranton Community Opera Society, 1122 Myrtle Ave. Conductor: Ferdinand Liva. President: George Unger. Masonic Temple Auditorium, 1,825. Patrons concert, Oct. 2; La Traviata, Nov. 20; Tosca, March 19.

Schubert Club, 311 Madison Ave. Director: Gounod Evans. President: Betty M. Williams. Masonic Temple Auditorium, 1,825. Two concerts.

Singers' Guild. Director: Charles Henderson. President: Mrs. William Whitehead. President of chorus: Samuel Smith. St. Luke's Church. Two concerts.

Junger Maennerchor. Director: Charles H. Davis. President: Peter Hurk. Masonic Temple Auditorium, 1,825. Spring concert.

Marywood College, 2300 Adams Ave. President of Music Society: Nona Lally. Marywood College Social Hall, 600. Four concerts by orchestra and a cappella choir, with student conductors.

Wilkes-Barre

By EMMANUEL WINTERS

The Greater Pittston Civic Music Association was formed this year, raising to three the number of concerts courses offered in the greater Wilkes-Barre area; Wilkes-Barre has two Community Concerts series. Further evidence of musical growth in Luzerne County, of which Wilkes-Barre is the county seat, is seen in the Hazleton Symphony, which, under its new conductor, Ferdinand Liva, has scheduled eight concerts for this year. Wilkes College has opened to the public a series of weekly lectures on great composers. The Record and Transcription Fund of AFM Local 140 has become a major source of year-round music for the community.



Ferdinand Liva, conductor of the Scranton Community Opera Society



Frieder Weissmann, conductor, Scranton Philharmonic

Wyoming Valley Oratorio Society, 97 S. Franklin St. Conductor: Charles A. Henderson. President: Hayden Jones, St. Stephen's Church, 1,000. Handel's Messiah, Dec. 17; Haydn's The Creation, in the spring.

Wilkes College Music Department, S. River St. Director: Donald E. Cobleigh. New Gymnasium. Ruth Dorothy Williams, pianist, and Jacob Wentland, baritone, Oct. 22; Choral Club, presenting Mendelssohn's Elijah, in the spring; operatic production, in the spring; Honegger's King David, in the spring. Public lectures on Beethoven's symphonies, Monday nights during first semester. Wilkes College Band, Robert Moran, conductor; concerts throughout the season.

Community Concerts Association of Wilkes-Barre, 81 N. Washington St. President: William O. Roberts. Irem Temple, 1,450. Red Series: Eugene List, Nov. 20; Nan Merriman, Jan. 25; Cleveland Orchestra, Feb. 15; Bary Ensemble, March 15. Blue Series: Constance Keene, Oct. 30; Charles Kullman, Jan. 8; Cleveland Orchestra, Feb. 14; Loewenguth Quartet, with Marisa Regules, April 9.

Concordia Singing Society, Mansfield Hall, S. Washington and Northampton Sts. Conductor: Charles H. Davis. President: Alfred B. Schimmel. Irem Temple, 1,450. Two concerts. Soloists: Conrad Thibault, Dec. 5; soloist to be announced, in May.

Greater Pittston Civic Music Association, 1012 Susquehanna Ave., West Pittston. President: Charles J. Golden. Co-secretary: Ethel Long. West Pittston High School Auditorium, 1,200. National Male Quartet, Oct. 25; Benno and Sylvia Rabinof, Jan. 17; Mary Henderson, Feb. 22; Ferrante and Teicher, April 9.

Wyoming Valley Opera Guild, 33 S. Atherton Ave., Kingston. Chairman: Mrs. Burton W. Hankey. Executive director: Theodore Evans. Kingston High School Auditorium, 1,500. Charles L. Wagner Opera Company, Oct. 2; spring event to be announced.

Lithuanian Radio Hour, Bennett Bldg. Executive director: John R. Verbalis. Chairman: H. A. Valibus. Irem Temple, 1,450. Ipolitas Nauragis, bass, Oct. 29; Ciurlonis Ensemble (fifty-piece zither ensemble), Feb. 16.

American Guild of Organists, Wilkes-Barre Chapter, 518 Bennett St., Luzerne. Dean: Henry C. Johnson. Wyoming Valley churches. Monthly concerts. Forum, with Joseph Whiteford of Aeolian-Skinner Organ Company, Jan. 19.

Cynonfardd Literary Society, 178 Summit Ave., Edwardsville. President: Ralph S. Morgan. Conductor selected annually. Edwards Memorial Church. 62nd annual Eisteddfod, March 17.

St. David's Society of Wyoming Valley, 24 S. Meade St. President: Benjamin R. Jones, Jr. Manager-secretary: W. Craig Peters. Irem Temple, 1,450. Outdoor singing festival, July 27; Gymanfa Ganu, in December; concert by a choral group to be announced, in the spring.

Naval Reserve Band, Naval Reserve Center, Kingston. Auspices: Battalion 18, Naval Reserve Training Center. Conductor: Lt. Comdr. William O. Roberts. Assistant conductor: Reese Pelton. Officer in charge of band: Lt. R. W. Davis. Concerts throughout Fourth Naval District.

Mozart Music Club, 256 Academy St. President: Mrs. Theodore R. Mitchell. First Presbyterian Church Auditorium, 800. Dorothy Merriam, violinist, Oct. 10; Robert Riedel, Nov. 12; programs by local artists during remainder of season.

Philharmonic Patrons Vote on Sunday Concerts

Of those subscribers and patrons of the New York Philharmonic-Symphony's Sunday afternoon concerts who replied to a questionnaire regarding the time of the concerts, over seventy per cent voted to continue the series in the afternoon. Only six per cent wanted to have the concerts in the evening, and the rest were in favor of alternating them—having one Sunday series in the afternoon and the other in the evening.

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Rochester



Guy Fraser Harrison, conductor of the Rochester Civic Orchestra



Arthur M. See, manager of the Rochester Philharmonic



Erich Leinsdorf, conductor of the Rochester Philharmonic



Howard Hanson, director, Eastman School of Music, Rochester

By LAURENCE ROSENTHAL

Rochester Philharmonic, 26 Gibbs St. Auspices: Rochester Civic Music Association. Conductor: Erich Leinsdorf. Associate conductor: Guy Fraser Harrison. President: Joseph J. Myler. Women's committee president: Mrs. F. Hawley Ward. Manager: Arthur M. See. Eastman Theatre, 3,200. Fourteen concerts. Soloists: Ossy Renardy, Zadel Skolovsky, Whittemore and Lowe, André de Ribaupierre, Gabor Rejto, Eileen Farrell, Frederick Jagel, Carol Smith, Byron Janis. Concert version of Tristan und Isolde, Feb. 15.

Two concert tours. In December: Utica, N. Y.; Hartford and New London, Conn.; Worcester and Amherst, Mass.; Burlington, Vt.; Hanover, N. H. In March and April: Shamokin, Westchester, Lebanon, Allentown, and Johnstown, Penna.; Fairmount, Morgantown, Clarksburg, and Parkersburg, W. Va.; Dayton and Lorraine, Ohio.

Rochester Civic Orchestra. Auspices: Rochester Civic Music Association. Conductor: Guy Fraser Harrison. Assistant conductor: Paul White. Manager: Arthur M. See. Eastman Theatre, 3,200. 23 Sunday evening Pop concerts; two children's concerts; fourteen educational concerts, sponsored by the Rochester Board of Education and Station WHAM. Concerts in Gloversville, Watertown, Oswego, Albany, Auburn, and Geneva, N. Y. Eight concerts on tour with Rochester Philharmonic.

Eastman Theatre Concert Series, 26 Gibbs St. Auspices: Rochester Civic Music Association. Manager: Arthur M. See. Eastman Theatre, 3,200. Series A: Elena Nikolaidi, Joseph Szigeti, Charles L. Wagner Opera Company in La Bohème, American National Ballet Theatre, Artur Rubinstein. Series B: Boston Symphony, Philharmonic Piano Quartet, Ana Maria's Spanish Ballet, Marian Anderson, Tossy Spivakovsky.

Kilbourn Hall Chamber Music Series, 26 Gibbs St. Auspices: Eastman School of Music. Manager: Arlene Putnam. Kilbourn Hall, 500. Series 1: Kilbourn Quartet, Angna Enters, Millard Taylor, Francis Tursi, Kilbourn Quartet with Rufus Arey. Series 2: Cecile Genhart, Sandor Vas, Kilbourn Quartet, Andrés Segovia.

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NEW YORK

American Composers Concerts, 26 Gibbs St. Auspices: Eastman School of Music. Conductor: Howard Hanson. Kilbourn Hall, 500; Eastman Theatre, 3,200. Six concerts in festival of American music, April 4 to 10.

Rochester Civic Music Association. U. S. Marine Band, Sept. 26; one performance by Metropolitan Opera Company, date to be announced.

Eastman School of Music. Director: Howard Hanson. Faculty and student concerts.

Brooklyn

Brooklyn Institute of Arts and Sciences, Academy of Music, 30 Lafayette Ave. President: Adrian Van Sinderen. Director of the department of education: Julius Bloom. A nonprofit, educational organization sponsoring concerts, lectures, and other events at the Academy of Music, which includes an opera house, 2,200; a music hall, 1,400; a chamber hall, 400; and a grand ballroom.

Major Concert Series. Wanda Landowska, Oct. 31; Isaac Stern, Nov. 14; Ridu Sayao, Nov. 28; Orfeo de Majorca, Dec. 19; Zino Francescatti, Jan. 9; Jan Peerce, Jan. 23; Benno Moiseiwitsch, Feb. 6; Suzanne der Derian and Sidney Harth, Feb. 20; Iva Kitchell, March 6; de Paur Infantry Chorus, March 27; Artur Rubinstein, April 10.

Boston Symphony. Co-sponsors of this series: Brooklyn Philharmonic Society and Brooklyn Committee. Five Friday evening concerts: Nov. 17, Dec. 8, Jan. 19, Feb. 16, and March 16.

American Artists Series. Sunday afternoon recitals. George L. Goodman, baritone, Oct. 29; Anita Lipp, violinist, Nov. 12; Morton Estrin, pianist, Nov. 26; Sara Mae Endich, soprano, Dec. 10; David Wells, cellist, Jan. 7; Doris Ellen Pines, pianist, Jan. 21; Gina Volpe, soprano, Feb. 4; Gilda Muhlbauer, violinist, Feb. 18; Gerson Yessin, pianist, March 4; Angelene Collins, soprano, April 1.

Brooklyn Chamber Music Society. Four Sunday afternoon programs: Oct. 22, Dec. 17, Feb. 11, and April 15.

Fun With Music. Five concerts for young people: Nov. 18, Dec. 9, Jan. 20, Feb. 24, and April 7.

Singers of the Golden Age. Six Friday evening programs of recorded music, presented by Stephen Fassett: Oct. 27, Nov. 24, Jan. 12, Feb. 9, March 9, and April 20.

Brooklyn Music Teachers Guild. Five informal Sunday afternoon concerts: Nov. 5, Dec. 3, Jan. 28, Feb. 25, and April 8.

Student Recitals. Seven Sunday afternoon recitals conducted by the Brooklyn Music Teachers Guild: Nov. 19, Dec. 17, Jan. 14, Feb. 11, March 11, and April 15 and 22.

Brooklyn Choral League. Director: Lewis Rothstein. Two Friday evening concerts: Jan. 5 and April 6.

New York University Glee Club. Director: Alfred M. Greenfield. Concert, April 24.

Brooklyn Chamber Music Society. Auspices: Institute of Arts and Sciences. Director: Carl H. Tollefsen. Academy of Music. Four Sunday afternoon concerts. Soloists: Ralph Leopold, pianist, Dec. 17; Edward Weiss, pianist, Feb. 11; others to be announced.

Brooklyn Little Symphony, 916 Union St. Conductor: Irving Kligfield. President: J. H. Coven. An ensemble of approximately 35 players which gives programs in public-school auditoriums. Three concerts. Soloists: Philip Fatt, clarinetist, Dec. 10; others to be announced.

Brooklyn Museum of Art, Eastern Parkway. Concert division director: David Le Vita. Sculpture Court, 1,100. Weekly Sunday afternoon programs by professional artists; Saturday afternoon music and dance programs once a month; program by Italian Folklore Society, Jan. 20.

Popular Price Grand Opera, Inc., Academy of Music. Director: Alfredo Salmaggi. Assistant director: Felix W. Salmaggi. President: Felix Deyo. Academy of Music Opera House, 2,200. Saturday night performances of French and Italian operas; tours through U. S. and Canada.



Carl Tollefsen, director, Brooklyn Chamber Music Society



Edgar Curtis, conductor of the Albany Symphony

Albany

By EDGAR S. VANOLINDA

J. Lawrence Slater was appointed musical director of St. Peter's Episcopal Church in February, succeeding Clarence A. Hollister.

Albany Symphony. Conductor: Edgar Curtis. Albany Playhouse, 900.

Albany Civic Music Association. Grand Theatre, 1,500. Iva Kitchell; Rochester Civic Orchestra; Ann Ayars; Ferrante and Teicher.

Albany Mendelssohn Club. Director: Reinald Werrenrath. Chancellors Hall, 900. Guest soloists: Thomas J. Donahue, tenor; Willard Tressel, violinist; Grace Panvini, soprano.

Monday Musical Club Ladies' Chorus. Director: Elmer Tidmarsh. Chancellors Hall, 900. Two concerts.

Albany Chamber Music Association. President: Clarence A. Hollister. Albany Institute of History and Art, 500. Four concerts.

Independent concerts. At Palace Theatre, 3,800: First Piano Quartet; Vladimir Horowitz; Nelson Eddy. At R. P. I. Field House, Troy, 6,000: Don Cossack Chorus; Boston Symphony.

Poughkeepsie

By JOAN C. HEPBURN

Poughkeepsie has a new musical organization this year in the Community Mixed Chorus. Marta Milinowski, professor of music at Vassar College is the new president of the Dutchess County Philharmonic Society.

Dutchess County Philharmonic. Auspices: Dutchess County Philharmonic Society. Conductor: Ole Windingstad. President: Marta Milinowski. Poughkeepsie High School Auditorium, 1,100. Four subscription concerts; two free children's concerts. Subscription series soloists: Stephan Hero, Oct. 25; Marta Milinowski, Dec. 13; Shirley Mae Denhardt, March 14; Frank and Andrienne Sheridan, May 2.

Civic Music Association. President: Paul T. Vanness. Poughkeepsie High School Auditorium, 1,100. Seymour Lipkin, Nov. 9; Vienna Choir

(Continued on page 304)

Buffalo

NEW YORK



William Steinberg, conductor of the Buffalo Philharmonic



Fred Ressel, conductor of the Buffalo Symphonette



Jan Wolanek, conductor of the Buffalo Civic Orchestra



Robert E. MacIntyre, manager, Buffalo Philharmonic



Zorah B. Berry, manager, Zorah Berry Series, Buffalo



Mrs. Albert C. Olson, president, Chromatic Club, Buffalo



Frank N. Farrar, president of the Buffalo Philharmonic

By BERNA BERGHOLTZ

This year marks the silver anniversary of the Zorah Berry Series, managed by Zorah B. Berry. The Buffalo Philharmonic has increased the number of its youth concerts by two, making a total of sixteen. During its February tour the orchestra will play in eight Midwestern states. The Community Music School has extended its curriculum to include ensemble playing, under Henry Aaron, assistant conductor of the Buffalo Philharmonic, and a course in German diction, taught by Theodolinda Boris, music editor and critic of the Buffalo *Evening News*.

Buffalo Philharmonic, Kleinhans Music Hall, The Circle. Auspices: Buffalo Philharmonic Orchestra Society. Conductor: William Steinberg. Assistant conductor: Henry Aaron. President: Frank N. Farrar. Manager: Robert E. MacIntyre. Kleinhans Music Hall, 2,939. Ten pairs of subscription concerts; seventeen Pop concerts (sponsored by business organizations and corporations); sixteen youth concerts; February tour of eight Midwestern states; twelve summer Pop concerts. Subscription series soloists: Isaac Stern, Nov. 5 and 7; Robert Goldsand, Nov. 19 and 21; Joseph Szigeti, Dec. 3 and 5; Eugene Istomin, Dec. 17 and 19; Rudolf Serkin, Jan. 28 and 30; Dimitri Mitropoulos, Feb. 4 and 6; Max Miller (concertmaster), March 4 and 6; Oscar Levant, March 18 and 20. Special programs: Carmen, in English concert version, with Vera Bryner, Uta Graf, chorus, and ballet, Jan. 14 and 16; Beethoven program, including Ninth Symphony, with soloists and chorus, March 25 and 26.

Zorah Berry Series, 32 Court St. Manager: Zorah B. Berry. Kleinhans Music Hall, 2,939. Yehudi Menuhin, Oct. 10; Boston Symphony, Oct. 20; Gregor Piatigorsky, Nov. 28; Royal Philharmonic, Dec. 8; Kirsten Flagstad, Jan. 9; Artur Rubinstein, Jan. 23; Ljuba Welitch, Feb. 13; Jussi Bjoerling, Feb. 27; de Paur Infantry Chorus, March 13; Luboshutz and Nemenoff, March 27. Extra concert: First Piano Quartet, Oct. 24.

Buffalo Chamber Music Society, Buffalo Museum of Science, Humboldt Park. President: Chauncey J. Hamlin. Manager: Music Division of Buffalo Museum of Science. Kleinhans Music Hall, Mary Seaton Room, 800. Albeneri Trio, Nov. 13; Loewenguth Quartet, Jan. 15; Budapest Quartet, Feb. 26; Kroll Quartet, April 2; New York Quartet, April 23.

Chromatic Club, 51 Eltham Drive, Eggertsville. President: Mrs. Albert C. Olson. Twentieth Century Club Ballroom, 750. John Knight, Nov. 6; Suzy Morris, March 5; Michael Head, April 3 (Kleinhans Music Hall, 2,939). Carol service, Hans Vigeland, director, Dec. 10 (Westminster Presbyterian Church). Seven recitals by members.

Buffalo Civic Orchestra, Buffalo Department of Parks, City Hall. Auspices: Commissioner of Parks, James F. Hanlon. Conductor: Jan Wolanek. Fourteen outdoor summer concerts (four sponsored by the Albright Art Gallery).

Buffalo Symphonette, 14 Cheltenham Drive. Conductor: Fred Ressel. Kleinhans Music Hall, Mary Seaton Room, 800. Fall concert, with Squire Haskin and Eva Rautenberg, pianists, Oct. 16; Christmas concert, Dec. 30 (Albright Art Gallery); concert, May 7. Other concerts during season.

Community Music School, 346 Elwood Ave. Director: Dorothy Hebb. Monthly student recitals; spring concert (Kleinhans Music Hall, Mary Seaton Room, 800).

Albright Art Gallery, 1285 Elmwood Ave. Auspices: Buffalo Fine Arts Academy. Director: Edgar C. Schenck. Eight recitals open to public, October through May.

Grosvenor Library, 383 Franklin St. Auspices: Weed Foundation and Grosvenor Library. Music director: Margaret M. Mott. Semi-monthly chamber-music programs, including a series of four by John Priebe, tenor, and Eva Rautenberg, pianist, October through March.

Buffalo Museum of Science, Humboldt Park. Music director: Dorothea Kelley. Semi-monthly chamber-music programs, November through March. First program: Andries Roodenburg, violinist, Nov. 12.

American Guild of Organists, Buffalo Chapter, 1080 Main St. Dean: Roberta Bitgood. Fritz Heitmann, Oct. 2; Ernest White, Nov. 18; Marie Schumaker, Jan. 13; Virgil Fox, Feb. 8; Bob Whitley, AGO contest winner, April 14. AGO regional convention, June 18 to 21. Annual meeting, Paul Swarm, lecturer, Feb. 22. Junior choir festival, April 22.

Piano Teachers Forum, 280 Zimmerman Blvd. President: Mrs. Edward H. Partis. Monthly lecture-recitals by visiting artists and members. Guest artists: Mrs. Robert E. Schmitz, Nov. 28; Weldon Kilbourne, Toronto Conservatory of Music, Feb. 21; William H. Tallmadge, Buffalo State Teacher's College, March 21.

Opera Workshop, 421 Richmond Ave. Auspices: Council of Social Agencies, Buffalo Division of Recreation. Director: Leonard Treash, Eastman School of Music. Manager: Mrs. Frank A. Yeager. Three evenings of one-act operas and complete acts and excerpts from operas; concert at Kleinhans Music Hall, Mary Seaton Room, 800, in May.

Buffalo Schola Cantorum, Buffalo Museum of Science, Humboldt Park. Director: Cameron Baird. Bach's Mass in B minor, with Buffalo Oratorio Chorus and Buffalo Philharmonic (sponsored by Buffalo Evening News), Dec. 13 (Kleinhans Music Hall, 2,939); other performances during season.

Buffalo Oratorio Chorus, Buffalo Museum of Science, Humboldt Park. Director: Cameron Baird. Mozart's Requiem in D minor, Jan. 21 (St. Paul's Cathedral); other performances during season.

Guido Male Chorus, 262 California Drive, Williamsville. Director: Arnold Cornelissen. President: Clarence J. Ward. Hotel Statler Ballroom, 800. Concert, with winners of Buffalo Evening News Voices of Tomorrow Contest as soloists, Dec. 15; other concerts during season.

Rubinstein Women's Chorus, 62 Burke Drive. Director: Reed Jerome. President: Mrs. Everett H. Sugnet. Concert for New York State Federation of Women's Clubs Convention, Nov. 13; other concerts during season.

Buffalo Choral Club, Wanakah. Director: Arnold Cornelissen. President: Mrs. Bruce Johnson. Kleinhans Music Hall, Mary Seaton Room, 800. Concert, Dec. 4; other concerts during season.

Syracuse

By HARRIS PINE

The Krasner Music Ensemble, headed by Louis Krasner, has been established under the auspices of the recently-organized Syracuse Friends of Music. Mrs. S. B. Everts, president of the Civic Music Association, has been named manager of the Syracuse Symphony for the 1950-51 season. Arthur Poister, head of the organ department of the Syracuse University School of Music, played the inaugural recital on the new Holtkamp organ in Crouse Auditorium on Nov. 13.

Morning Musicals, Inc., 401 S. Salina St. President: Mrs. Harry H. Hartman. Lincoln Auditorium, 2,000. Six evening concerts; five morning recitals. Elena Nikolaidi, Oct. 10; Jussi Bjoerling, Jan. 19; Minneapolis Symphony, Feb. 5; Vladimir Horowitz, Feb. 26; American National Ballet Theatre, March 8; Robert Shaw Chorale, March 12.

Syracuse Civic Music Association, Inc., 504 Clark Music Bldg. President: Mrs. S. B. Everts. Lincoln Auditorium, 2,000. Cincinnati Symphony, with Ruggiero Ricci, Oct. 5; Four Piano Ensemble, Nov. 14; Don

(Continued on page 304)

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SWARTHOUT
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XUM

KENTUCKY

Louisville



Edward J. Barret, conductor, Louisville Philharmonic Chorus



William G. Meyer, manager, Community Concerts, Louisville



Robert Whitney, conductor of the Louisville Orchestra



John R. Woolford, manager, Louisville Orchestra

By WILLIAM MOOTZ

The Louisville Orchestra continues its policy of commissioning contemporary composers to write new works for each pair of concerts. This year works have been commissioned from Vincent Persichetti, George Perle, Bohuslav Martinu, Paul Nordoff, and Arthur Honegger. Most of the composers will appear with the orchestra to conduct their own works.

J. H. Thuman has discontinued his artist series, but he has announced that he will sponsor Vladimir Horowitz' January concert.

Included in the number of dance companies that will appear in Louisville this season are José Limón and company, Jean Erdman and company, American National Ballet Theatre, Ballet Russe de Monte Carlo, Les Ballets de Paris, Marquis de Cuevas' Grand Ballet, Talley Beatty's Ballet Tropicana, and Edwin Strawbridge and company.

Louisville Orchestra, 830 S. 4th St. Auspices: Louisville Philharmonic Society, Inc. Conductor: Robert Whitney. President: Mrs. Dann C. Byck. Manager: John R. Woolford. Columbia Auditorium, 1,800. Five pairs of concerts and four children's concerts. Soloists: Helen Traubel, Nov. 15 and 16; Martha Ferguson, Jan. 10 and 11; Nan Merriman, Jan. 31 and Feb. 1; Gregor Piatigorsky, Feb. 28 and March 1.

Community Concerts, Baldwin Piano Co., 306 W. Broadway. Manager: William G. Meyer. Memorial Auditorium, 3,000. Royal Philharmonic, Nov. 19; Rudolf Firkusny, Dec. 14; Joanna and Nikolai Graudan, Jan. 22; Elena Nikolaidi, Feb. 26; George London, March 13.

University of Louisville Chamber Music Society. Playhouse Auditorium, 400. Albeneri Trio, Oct. 21; Louisville Quartet, Jan. 6; Budapest String Quartet, Feb. 3; Alexander Schneider and Eugene Istomin, April 14.

Hattie Bishop Speed Music Room, 505 W. Ormsby. Yara Bernette, Nov. 20 and 21; Suzanne Danco, March 26 and 27; Loewenguth Quartet, April 30 and May 1.

Louisville Philharmonic Chorus, 951 Starks Bldg. Director: Edward J. Barret. President: Don J. John. Handel's Messiah, Dec. 13; Brahms's Requiem, Serge Koussevitzky, guest conductor, March 27; Debussy's La Damoiselle Elue and Stravinsky's Oedipus Rex, May 15; Honegger's Jeanne d'Arc au Bûcher, Hugh Ross, guest conductor, Vera Zorina, narrator, May 16.

J. H. Thuman. Vladimir Horowitz, Jan. 12.

University of Louisville. School of music concerts. Gardencourt, 250. Cecilia Ward, contralto, Oct. 29; Francis Hopper, organist, Nov. 26; Benjamin Owen, pianist, Dec. 10; Evelyn Schacter, pianist, Feb. 25; Doris and Benjamin Owen, duo-pianists, March 11; contemporary music festival, May 18, 19, and 20.

Opera productions. Director: Moritz Bomhard. Playhouse Auditorium, 400. Menotti's The Old Maid and the Thief and Puccini's Gianni Schicchi, Dec. 15, 16, and 17.

St. Matthew's Civic Music Association. St. Matthew's Woman's Club Auditorium, 1,100. New Friends of Music Quartet, Oct. 12; Benno and Sylvia Rabinof, Nov. 25; Seymour Lipkin, Feb. 8.

Southern Baptist Theological Seminary. School of Church Music. Alumni Chapel. Audrey Nossaman, soprano, and Mary Lou Frenz, contralto, Nov. 21; Kenneth Pool, organist, Jan. 9; monthly choral vespers throughout the season.

Lexington

By CHARLES G. DICKERSON

The opening of the new Memorial Coliseum at the University of Kentucky marks the beginning of a new era in the musical life of the Lexington area. Through the co-operation of the university administration, the Coliseum, seating 13,000, has been made available for the concerts of the Community Concert Association, with the provision that half of the seating capacity be reserved for students. The 6,500 subscriptions allotted to the public were taken up within three days, leaving a waiting list of hundreds. The subscriptions offer four lectures in addition to seven concerts. Heretofore, subscriptions have offered four concerts and have been limited to 1,450, the seating capacity of the high-school auditorium in which the concerts were presented.

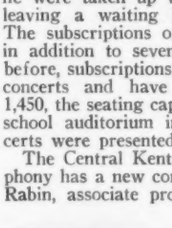
The Central Kentucky Youth Symphony has a new conductor in Marvin Rabin, associate professor in the department of music of the University of Kentucky.

Central Kentucky Community Concert Association, University Memorial Coliseum, Euclid Avenue. President: Chester A. Travelstead. Memorial Coliseum, 13,000. James Melton, Oct. 25; Royal Philharmonic, Nov. 18; Artur Rubinstein, Jan. 18; Jascha Heifetz, Feb. 12; Elena Nikolaidi, Feb. 28; Don Cossack Chorus, March 5; Dallas Symphony, William Kapell, soloist, March 20.

University of Kentucky Symphony, University of Kentucky. Conductor and manager: Edwin E. Stein. President: Herman L. Donovan. Memorial Coliseum, 13,000; Memorial Hall, 1,200. Four to six concerts. Fifteen free concerts on university campus.

Central Kentucky Youth Symphony, Hamilton Hall, 451 North Broadway. Auspices: Central Kentucky Youth Music Society. Conductor: Marvin Rabin. President: Thornton Scott. Four to six concerts; short tours.

VIRGINIA



Edgar Schenkman, conductor of the Norfolk Symphony

Norfolk

By GRACE S. FEREBEE

Two series of lectures on music have been added to the program of workshop courses at the Norfolk Museum.

Community Concert Association. President: Herbert J. Gerst. Center Theatre, 1,834. Royal Philharmonic, Nov. 1; Frances Yeend, Feb. 21; Robert Shaw Chorale, March 8; Maryla Jonas, April 3.

William and Mary Concert Series. Manager: Cornelia Grahn Hancock. Center Theatre, 1,834. Alexander Brailowsky, Oct. 30; Gerard Souzay, Nov. 20; Houston Symphony, with Ania Dorfmann, Feb. 18; Nathan Milstein, March 12; Jane Pickens, April 17.

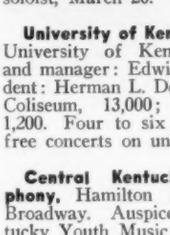
Norfolk Symphony. Auspices: Norfolk Symphony and Choral Association. Conductor: Edgar Schenkman. President: John Twohy, II. Manager: W. Franklyn Rountrey. Center Theatre, 1,834. Norfolk Arena, 3,500. Four concerts, with soloists. Two concerts with Norfolk Civic Chorus: Handel's Messiah, in December; Mendelssohn's Elijah, in April.

Norfolk Civic Chorus. Auspices: Norfolk Symphony and Choral Association. Two appearances with Norfolk Symphony.

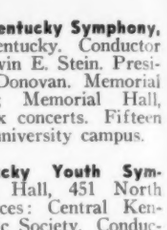
Feldman Chamber Music Society. Director: I. E. Feldman. President: Robert D. Ruffin. Little Theatre, 220. Four pairs of concerts.

Norfolk Society of Arts Series. Chairman: Mrs. S. H. Ferebee. Norfolk Museum of Arts and Sciences, 300. Five programs.

Festival of Church Music. Auspices: Federation of Church Musicians. President: J. W. Grandy, Jr. Monthly meetings. Choir clinic and concert, in June.



Michaux Moody, manager, Richmond Civic Musical Association



William Haaker, conductor of the Virginia Orchestra, Richmond

Richmond

By ELISE MOODY

Civic Musical Association, John Marshall Hotel. Manager: Michaux Moody. Mosque Auditorium, 4,628. Blanche Thebom, Oct. 16; Royal Philharmonic, Nov. 2; Philadelphia Orchestra, Nov. 20; Charles L. Wagner Opera Company, in La Bohème, Nov. 28; Zino Francescatti, Jan. 11; First Piano Quartet, Jan. 17; Ballet Russe de Monte Carlo, Feb. 10; Philadelphia Orchestra, Feb. 26; Vladimir Horowitz, March 10; Mario Lanza, March 3.

Musician's Club of Richmond. President: Mrs. Morrison Hutcheson, 1812 Park Ave. WRVA Theatre, 1,300. Martha Lipton, Oct. 31; Ania Dorfmann, Dec. 6; Chigi Quintet, Feb. 20; George London, March 20.

Virginia Orchestra, 306 N. Harrison. Musical director: William Haaker. Business manager: G. Johnston, Jr. Tour director: P. L. Parrish. 37 concerts and nineteen educational programs throughout the state. Out-of-state tour to Georgia, Alabama, Kentucky, and West Virginia. Tour concerts by Virginia Chamber Orchestra.

Richmond Symphony. Conductor: William Haaker. Richmond Guild chairman: William Eanes, Jr. Mosque Auditorium, 4,628. Three concerts (two in combination with Virginia Orchestra); two educational pro-

(Continued on page 281)

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NORTH CAROLINA



James Christian Pfohl, conductor of the Charlotte Symphony



Arthur Jenkins, president, Community Concert Association, Charlotte

Charlotte

By LOUISE YOUNG WORKMAN

The Community Concert Association, after several years under the leadership of David Ovens, has named a new president, Arthur Jenkins.

Community Concert Association. President: Arthur Jenkins. Armory Auditorium, 2,500. Charles Kullman and the Men of Song, Oct. 3; Eileen Farrell, Jan. 5; Slavenska and her Ballet Variante, Jan. 19; Atlanta Symphony, Oscar Levant, soloist, Feb. 28; Morley and Gearhart, April 6.

Charlotte Symphony. Auspices: Charlotte Symphony Society. Conductor: James Christian Pfohl. President: Mrs. Charles M. Hassell. Piedmont Junior High School Auditorium, 1,200. Five regular concerts; two special concerts; two children's concerts. Soloists: Martha Lipton, Oct. 24; Jeanne Mitchell, Jan. 30; David Smith, Feb. 27; young North Carolina artist, April 10. Special Christmas concert, with high school chorus; Pop concert, Feb. 14.

Queens College Concert and Lecture Series. Manager: Gordon W. Sweet. College Auditorium, 300. Orfeo Hispanico, Oct. 13; Richard Farrell, Dec. 8; Sir Richard Livingstone, Jan. 12; Frances Magnes, Feb. 13; William L. Shirer, April 3.

Charlotte Opera Association. Director: Clifford Bair. Chairman: Mrs. H. V. Carson. Piedmont Junior High School Auditorium, 1,200. Double bill: Haubiel's Sunday Costs Five Pesos, and Giannini's Blennerhassett, Nov. 6 and 7; Flotow's Martha, in the spring.

Mint Museum of Art. Director: William S. Greene. Main Gallery, 200. Sunday afternoon chamber-music concerts.

American Guild of Organists, Charlotte Chapter. Dean: Richard Van Sciver, St. Peter's Church. Choral clinic, Noble Cain, guest conductor, Oct. 13, 14, and 15. Annual junior choir festival, Ruth Krehbiel Jacobs, guest conductor, in May. Organ recitals by chapter members and guests.

Davidson College Artist Series, Davidson, N. C. Director: James Christian Pfohl. Chambers Hall, 3,000. Luboshutz and Nemenoff, Nov. 3; Robert Shaw Chorale, Jan. 10; Charlotte Symphony, Joan Hammond, soloist, Feb. 20; Cincinnati Symphony, March 17.

Winthrop College Series, Rock Hill, S. C. Manager: A. M. Graham. College Auditorium, 3,500. U. S. Air Force Band, Oct. 6; Blanche Thebom, Oct. 13; Charles L. Wagner Opera Company, in La Bohème, Oct. 26; Ballet Espanol, Nov. 30; George Copeland, Dec. 8; Richard Tucker, Feb. 5; Houston Symphony, Ania Dorfmann, soloist, Feb. 23; Carolina Night, with artists of the Carolinas, in the spring.

Winston-Salem

By FRANCES GRIFFIN

The year-old Arts Council, which co-ordinates all arts organizations in the city, voted to employ a full-time executive secretary to replace the volunteer workers who had previously served it. She is Gertrude Elliot, former executive secretary of the Arts Council of Vancouver, B.C. Last spring, the council presented for the first time an annual award to the individual who had made the outstanding contribution to community arts, in this case Frances Griffin, reporter and music columnist of the Twin City Sentinel. The Piedmont Festival organization voted to discontinue its productions in 1951 and to turn its personnel and facilities over

(Continued on page 293)

Asheville

By NELSON WARNER

Civic Music Association. President: James G. K. McClure. City Auditorium, 3,008. Frank Edwinn, Oct. 11; Baltimore Symphony, Nov. 22; American National Ballet Theatre, Jan. 18; Nikita Magaloff, Feb. 5; National Male Quartet, Feb. 24; Kirsten Flagstad, March 28.

North Carolina Symphony Society, Buncombe County Chapter. Chairman: Eleanora Hunt. City Auditorium, 3,008. Three children's concerts and one evening concert by North Carolina Symphony, Brooks McCormack and Edward Cone, soloists, May 4.

Library Musicals. Chairman: Margaret Ligon. Pack Memorial Public Library, 100. Weekly and semi-weekly programs of chamber music and recordings.

Asheville Music Club. President: Mrs. Milton Sullivan. Handel's Messiah; other programs.

Asheville Civic Orchestra. Director: May Jo Ford. Concerts to be announced.

Transylvania Pop Concert Series. Auspices: Asheville Junior Chamber of Commerce. Five concerts by Brevard Music Camp Faculty Orchestra, James Christian Pfohl, conductor, with soloists, in July and August.



J. Foster Barnes, manager of the Duke University Concert Series, Durham

Durham

By EDWARD L. FIKE

Last spring, Duke University and Durham launched a community-wide project, the Duke University Arts Council, which aims to encourage cultural growth throughout the area and to implement cultural growth and development through financial assistance. Mrs. Calvin B. Hoover is chairman of the council.

Duke University. Sponsors the following organizations and activities:

Concert Series. Manager: J. Foster Barnes. Page Auditorium, 1,500. Helen Traubel, Oct. 16; Royal Philharmonic, Nov. 3; Alexander Brailowsky, Dec. 11; Giuseppe di Stefano, Feb. 5; Vienna Choir Boys, March 20. Extra concerts: Lauritz Melchior, Jan. 8; American National Ballet Theatre, Jan. 15. Others to be announced.

Chamber Arts Society. Chairman: Ernest W. Nelson. Music Room, East Duke Building. Kroll String Quartet, Oct. 6; Reginald Kell and chamber group, Nov. 17; Hungarian String Quartet, Dec. 13; Pasquier Trio, Feb. 9. Extra concert: Chigi Quintet, Page Auditorium, 1,-

(Continued on page 281)



H. Hugh Altvater, conductor of the Greensboro Symphony



Mrs. O. Norris Smith, president, Euterpe Club, Greensboro

Greensboro

By HERMENE W. EICHORN

Civic Music Association, Spring Garden and Tate Sts. President: H. Hugh Altvater. Aycock Auditorium, 2,600. Gregor Piatigorsky, Nov. 9; Jacques Abram, Jan. 9; Giuseppe di Stefano, Feb. 6; Houston Symphony, Feb. 21; Kirsten Flagstad, March 21.

McDonald Series, Spring Garden and Tate Sts. Manager: Marvin McDonald. Aycock Auditorium, 2,600. Royal Philharmonic, Nov. 4; Charles L. Wagner Opera Company, in La Bohème, Nov. 24; First Piano Quartet, Jan. 20; additional events to be announced.

Greensboro Chamber Music Society, Walker Ave. and Tate St. President: George M. Thompson, Auditorium Music Building, 250. Reginald Kell and chamber group, Nov. 18; Loewenguth Quartet, Feb. 20.

Euterpe Club. President: Mrs. O. Norris Smith. Nine programs, including Bach bicentennial concert, Grace Methodist Church, Oct. 24; Handel's Messiah, H. Hugh Altvater, conductor, with Virginia Groomes, Sophia Steffans, William Kirkpatrick, and John Truitt as soloists, Aycock Auditorium, 2,600, Dec. 13; Ravel's L'Heure Espagnole, in concert form, Carl Baumbach, conductor, with Mrs. Harry W. Bird, Jack Smith, Ray Young, John Truitt, and Jerry Schenck as soloists and Mr. and Mrs. Phillip Morgan as accompanists, April 24. Sponsors Junior Euterpe Club, Euterpe Symphonia, Morning Study Hour, Piano Teachers Group, National Music Week observance, weekly radio programs, and weekly music column in Greensboro Daily News. Provides block of tickets for children to North Carolina Symphony concerts.

Greensboro Opera Association. President: Thomas F. Kilkelly. Aycock Auditorium, 2,600. Oh Susanna, Jan. 30. Other productions planned.

North Carolina Symphony Society, Greensboro Chapter. President: Amelia Hall Cardwell. Aycock Auditorium, 2,600. One regular concert, two children's concerts, April 27.

Junior Civic Series. President: Chrystal Heeren Bachtell. Aycock Auditorium, 2,600. For elementary students: John Begg's Ballet Miniature, Oct. 25; Greensboro Junior League, in Snow White, Jan. 25; Apollo Boys' Choir, March 29. For junior and senior high school students: U. S. Air Force Band, Oct. 13; Ernest and Miles Mauney, Jan. 5; Greensboro Opera Association, in Oh Susanna, Jan. 30.

Greensboro Symphony. Conductor: H. Hugh Altvater. Aycock Auditorium, 2,600. Concert, Nov. 12; Handel's Messiah, Dec. 13; concert during Arts Forum, March 8 to 10.

Woman's College of the Univer-

(Continued on page 293)



Benjamin Swalin, conductor of the North Carolina Symphony

Chapel Hill

By JANE C. FREED

In addition to its regularly scheduled concerts, the North Carolina Symphony will play a program on the floor of the state senate in order that the legislature may gain first-hand knowledge of what it is paying for. The orchestra will also give a concert at the state prison. As a result of the composers' auditions last year, Robert Darnell's Symphony in One Movement, and Margaret Vardell's The Three Marys, will be performed by the symphony this season. The auditions will be repeated this year.

North Carolina Symphony, Box 1211. Auspices: North Carolina Symphony Society. Conductor: Benjamin Swalin. President: Charles E. Jordan. Manager: Albin Pikutis. Schools and civic auditoriums throughout the state. 58 regular concerts; 66 children's concerts. Regular soloists: Norman Cordon, Edward Cone, and Josephine Cunningham.



Christopher Thomas, chairman, College and Community Artist Course, Salisbury

Salisbury

By CHRISTOPHER THOMAS

College and Community Artist Course. Auspices: Catawba College. Chairman: Christopher Thomas. Boyden High School Auditorium, 1,000. Ervin Laszlo, Nov. 9; Iva Kitchell, Dec. 7; Gladys Swarthout, Feb. 22; Cincinnati Symphony, March 15.

Rowan Civic Music Series. Boyden High School Auditorium, 1,000. Marion Bell, Nov. 24; Ferrante and Teicher, Jan. 12; National Male Quartet, Feb. 27; Altra Alimonda, March 27.

Salisbury Civic Orchestra. Conductor: R. E. Southwick. Three concerts.

Community Choir. Director: Harry F. Taylor. Handel's Messiah.

Salisbury Music Club. President: R. E. Southwick. Monthly programs by members.

Salisbury Male Chorus. Director: Harry S. Livengood. Sacred and secular concerts.

TENNESSEE

Memphis



Burnet C. Tuthill, director of the Memphis College of Music



I. L. Meyers, manager of the Arts Appreciation, Memphis

By BURNET C. TUTHILL

The Young Artists Concert Management, successfully inaugurated last season, is continuing to provide concert courses for smaller cities and towns that cannot afford to pay high prices for artists. It is, at the same time, giving carefully chosen young performers experience that will help prepare them for appearances in larger centers.

Joseph Cortese, who formerly brought artists to Memphis, and who is now manager of the summer light-opera productions at the Memphis Open Air Theatre, has announced one winter event. Early Maxwell Enterprises are entering the management field by presenting a few popular attractions, including Hildegarde and Xavier Cugat.

Beethoven Club Civic Concert Series. President: Mrs. Roscoe Clark. Ellis Auditorium, 2,500. Patrice Munsel, Nov. 11; Alexander Brailowsky, Dec. 5; Isaac Stern, Jan. 4; Houston Symphony, March 10. Extra event: Risë Stevens, Dec. 1.

Angier Concerts. Auspices: Martha Angier, Inc. Ellis Auditorium, 2,500. Virtuosi di Roma, Oct. 22; Orfeo Hispanico, Nov. 12; Ballet Russe de Monte Carlo, Jan. 2 and 3; Elena Nikolaidi, Feb. 21.

Memphis and Mid-South Piano Scholarship Association. President: Louise Mercer. Memphis State College Auditorium, 1,200. Solomon, Oct. 29; Beveridge Webster, Nov. 26; Mieczyslaw Horszowski, Jan. 28; Moura Lympany, Feb. 25. Scholarship contests in the spring, with four prizes, totaling $1,850, awarded to young pianists.

Arts Appreciation. Auspices: I. L. Myers. Ellis Auditorium, small hall, 2,500; large hall, 6,000. Royal Philharmonic, Nov. 14 (large hall); Sadler's Wells Ballet, Nov. 29; Metropolitan Opera Company, in April.

Joseph Cortese. Ellis Auditorium, 2,500. Anna Maria Alberghetti, Nov. 21.

Memphis College of Music. Music department of Southwestern College. Director: Burnet C. Tuthill.

Southwestern Chamber Music Society. Bohlmann Hall, 250. Three concerts by faculty ensembles; concert by visiting string quartet, in the spring.

Faculty recitals. Bohlmann Hall. Myron Myers, pianist, Oct. 10; Lois Maer, pianist, Jan. 9; Phyllis Thornburg cellist, in March. At Calvary Episcopal Church: Adolph Steuterman, organist, and Myron Myers, Nov. 5.

Southwestern Singers. Conductor: Burnet C. Tuthill. J. C. Bach's Christmas Cantata, with orchestra, Dec. 17; large choral work, with orchestra, in the spring.

Extra concert: Joseph Knitzer, Nov. 3 (Hardie Auditorium, 500).

Memphis Open Air Theatre, 1400 Madison Ave. Manager: Joseph Cortese. Overton Park Shell, 4,000. Eight-week summer season of light opera.



Louise Mercer, president, Memphis and Mid-South Piano Scholarship Association



Mrs. Roscoe Clark, president of the Beethoven Club Civic Concert Series, Memphis

Nashville

By SYDNEY DALTON

Although the voters have indicated that they favor the building of a municipal auditorium, bonds have not yet been issued to make construction of the building possible. In the meantime, labor troubles caused the Nashville Symphony to transfer its concerts from the War Memorial Auditorium to Ryman Auditorium, and the first two Community Concerts also took place at Ryman Auditorium.

Nashville Symphony, Hermitage Hotel. Auspices: Nashville Civic Music Association. Conductor: William Strickland. President: Walter Stokes, Jr. Ryman Auditorium, 2,800. Six subscription concerts and one young people's concert. Subscription series soloists: Marilyn Van Sickle, Jeanne Claire Hughes, and Pierce Miller, sopranos, in excerpts from Strauss's Der Rosenkavalier, Nov. 21; Nashville Choral Society, Dec. 12; Virgil Thomson, guest conductor, Jan. 30; William Kapell, Feb. 20; Eileen Farrell, March 13; Sylvia Stahlman, Johana Harris, and David Cobb, April 3.

Community Concert Series, 1914 21st Ave. S. Secretary: Mrs. L. L. Gamble. At Ryman Auditorium, 2,800: Byron Janis, Oct. 25; Szymon Goldberg, Nov. 22. At War Memorial Auditorium, 2,200: Elena Nikolaidi, Jan. 23; London String Quartet, with Richard Farrell, Feb. 14; Cincinnati Symphony, March 21.



William Strickland, conductor of the Nashville Symphony



Joseph Hawthorne, conductor, Chattanooga Symphony

All Star Series. Manager: Harry Draper. Ryman Auditorium, 2,800. Patrice Munsel, Nov. 8; Robert Shaw Chorale; Jan. 21; Philharmonic Piano Quartet, Feb. 6; Houston Symphony, March 9; Nelson Eddy, April 9. Extra event: Margaret Truman, Dec. 8.

Fisk University. Concert Series. University Chapel, 800. Camilla Williams, Oct. 18; William Allen, Jan. 16; Virgil Fox, March 1.

University Choir. Conductor: John Ohl. Two concerts.

Ryman Auditorium Series. Manager: Mrs. L. C. Naff. Ryman Auditorium, 2,800. Charles L. Wagner Opera Company in La Bohème, Oct. 20; Harpo Marx and company, Nov. 17; Les Ballets de Paris, Jan. 1; Lauritz Melchior, Jan. 10.

Chattanooga

By LOWELL LEHMANN

During the past summer, the Chattanooga Symphony and the Chattanooga Civic Chorus joined forces to form the Chattanooga Philharmonic Association, with Joseph Hawthorne as musical director. J. Oscar Miller, founder and former conductor of the chorus has given up choral conducting to devote his time to teaching at the Fine Arts College of Chattanooga, where he is head of the voice department. Mr. Miller is vice-president of the new organization and Ralph Black heads its managerial staff.

The association is sponsoring a training program for young orchestral players. The students rehearse every Saturday morning under the direction of Mr. Hawthorne, and some of them will soon be appearing in the ranks of the symphony. Also for young people is a new series of free concerts for students.

Several new organs have been installed in local churches during the past year, and a series of recitals by concert organists is being planned.

Chattanooga Symphony, James Bldg. Auspices: Chattanooga Philharmonic Association. Conductor: Joseph Hawthorne. President: Shelby Brammer. Chattanooga High School Auditorium; Memorial Auditorium. Six subscription concerts; two Pop concerts; two children's concerts; young artist concert (soloist chosen in young artist competition); joint concert with Civic Chorus; benefit concert. Subscription series soloists: Gladys Swarthout, Oct. 30; Johana Harris, Jan. 15; Harry Shub, Feb. 19; Oscar Levant, March 12; Gabor Carelli, March 23. Benefit concert soloist: Margaret Truman, Dec. 11.

Chattanooga Civic Chorus, James Bldg. Auspices: Chattanooga Philharmonic Association. Conductor: Joseph Hawthorne. Chattanooga High School Auditorium; Memorial Auditorium. Three subscription concerts. Soloists: Alice Howland, Frank Edwinn, Mary Henderson, and Gabor Carelli, March 23; others to be announced.

Community Concert Association, Read House. President: E. C. Patterson. Memorial Auditorium. Zino Francescatti, Oct. 12; Royal Philharmonic, Nov. 16; Elena Nikolaidi, Feb. 23; Robert and Gaby Casadesus, March 14; Polyna Stoska and Set Svanholm, April 6.

Chattanooga Opera Association. Conductor: Werner Wolff. President: Mrs. William McAllester, Chattanooga High School Auditorium. Three subscription performances. Tosca, Nov. 14; The Marriage of Figaro, Jan. 30; Faust, April 10. Local and guest artists.

Chattanooga Music Club. President: Mrs. George E. Scholze, Sr., Patten Chapel, University of Chattanooga; Windsor, Mrs. Scholze's Lookout Mountain residence. Two public programs; one invitational program; others to be announced.

Casale Ensemble. Conductor: John Casale. Cadek Hall, and Patten Chapel, University of Chattanooga. Two string-ensemble programs.

Artists Concert Series. Director: J. Oscar Miller. Memorial Auditorium. Series of special musical events.

Civic Ballet. Director: Helen Jones Patterson. Central High School Auditorium. Series of local ballet presentations.

Oak Ridge

By JACINTA K. HOWARD

In addition to the concerts of its regular season, the Oak Ridge Symphony will play a spring festival program, in which two or three public-school music students will perform with the orchestra. The concert will demonstrate to the community what is

(Continued on page 281)

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Pianist

NIKOLAI & JOANNA
GRAUDAN
Cello-Piano Duo

ALICE
HOWLAND
Mezzo-Soprano

TENNESSEE

Knoxville

By PATSY MILLER

For the first time in the current history of the Knoxville Symphony its annual budget was subscribed. This was due principally to an extensive publicity campaign which included the designation of a Symphony Week by the mayor. This special week was climaxed by a free Family-Nite concert, the first of its kind ever presented in Knoxville.

The orchestra has a commercial sponsor this season for a 25-week series of half-hour radio concerts. The symphony society is awarding thirteen scholarships to promising young music students, and it is sponsoring a training orchestra under the direction of David Van Vactor, conductor of the symphony.

Knoxville Symphony, 323 Mercantile Bldg. Auspices: Knoxville Symphony Society, Inc. Conductor: David Van Vactor. President: Paul K. Ferree. Manager: Arthur W. Lavidge. Bijou Theatre, 1,300. Five subscription concerts; five children's concerts; spring music festival. Subscription series soloists: Alfred Schmied, Nov. 14; University of Tennessee Chorus, Dec. 12; Joan Coulliette and Virginia Starr, Jan. 16; John Tegnell, Feb. 20; William Starr, April 10.

University Concerts, Inc. Auspices: University of Tennessee. Manager: Ralph W. Frost. University Auditorium, 4,000. Risë Stevens, Oct. 24; Royal Philharmonic, Nov. 17; Robert Shaw Chorale, Jan. 15; First Piano Quartet, Jan. 23; Ballet Russe de Monte Carlo, Feb. 8; Atlanta Symphony, with Oscar Levant, Feb. 26; Artur Rubinstein, April 26; James Melton, May 8.



David Van Vactor, conductor of the Knoxville Symphony

Waldo E. Cohn, conductor of the Oak Ridge Symphony

Oak Ridge

(Continued from page 280)

being accomplished musically in the Oak Ridge schools and will furnish talented students with a goal towards which to work.

Oak Ridge Symphony, 109 Kingfisher Lane. Auspices: Oak Ridge Civic Music Association. Conductor: Waldo E. Cohn. Secretary: Charlotte Wayne. Oak Ridge High School Auditorium, 600. Five subscription concerts; one children's concert; spring festival concert. Subscription series soloists: Nadia Reisenberg, Oct. 16; Flora Ann Bunker, violinist, and Jacinta Howard, violist, (orchestra members) Nov. 15; Jack Shapiro, violinist (orchestra member), Jan. 18; Gregory Bemko, Feb. 15; Alice Lyman, pianist, April 11.

Oak Ridge Community Chorus. Director: John H. Krueger. President: Harold Vayhinger. Oak Ridge High School Auditorium, 600. Three concerts, including Bach's Mass in B minor, at Easter.

Durham

(Continued from page 279)

500, Feb. 23.

Chapel Choir. Conductor: J. Foster Barnes. Organist: Mildred L. Hendrix. Duke Chapel, 2,000. Handel's Messiah, Dec. 10; Brahms's Requiem, March 18. Sunday services.

Christmas Pageant. Duke Chapel, 2,000. Author: H. E. Spence. Musical director: J. Foster Barnes. Organist: Mildred L. Hendrix. Dramatic director: Kenneth Reardon. Narrator: Frank S. Hickman. Cast of more than 200, including Chapel Choir, Dec. 17.

Men's Glee Club. Director: J. Foster Barnes. Local concert, Feb. 16; tour of Eastern states, including concert and broadcast in New York City, March 30 and 31.

Women's Glee Club. Director: Mrs. J. Foster Barnes. Annual concert with Men's Glee Club, May 13.

Department of Aesthetics, Art and Music. Chairman: Katharine Gilbert. Addition to faculty: Robert E. Gray. Sponsors programs by the university orchestra, conducted by Allan Hadley Bone; madrigal singers, directed by Eugenia Saville; concert and marching band, conducted by Mr. Gray; and faculty recitals.

Carillon recitals. Carillonneur: Anton Brees. Duke Chapel. Concerts on Thursday nights and Sunday afternoons, June 6 to Oct. 1.

Organ recitals. Organist: Mildred L. Hendrix. Duke Chapel, 2,000. Recitals the first Sunday of each month and on special occasions.

Durham Oratorio Society. Conductor: Allan Bone. President: Furman McLart. Woman's College Auditorium, 1,441. Concerts on Dec. 1 and March 16.

Richmond

(Continued from page 278)

grams sponsored by the Richmond Public Schools music department.

Richmond Woman's Club, 211 E. Franklin. Chairman: Mrs. Patrick Gibson. Dorothy Eustis, Oct. 30; Ann Ayars, Feb. 5.

Tuckahoe Woman's Club. Chairman: Mrs. Michaux Moody. Westhampton Theatre. Gary Graffman, Nov. 8; Coloman de Patky, March 14.

Ginter Park Woman's Club. Chairman: Mrs. Binford Walford. Ginter Park Community House. Jean and Francis Madeira, Oct. 18; Acca Temple Chanters, in December; Stell Andersen, in February; Louis Kaufman, in April.

Thomas Jefferson Woman's Club. Chairman: Mrs. Bright Anderson. WRNL Theatre. Steven Kennedy, Oct. 25; Carmen Gracia, Feb. 27.

Powell Lecture Series. Manager: Vera Palmer. Eight lecture-recitals by John Powell, composer-pianist.

Virginia Record Shop. Ferruccio Tagliavini, Oct. 6.

Richmond Opera Group. Director: Mabel Maxon Stradling. WRVA Theatre, 1,300. Julep Time, four performances, beginning Nov. 7.

Richmond Choral Society: Director: Alton Howell. Mosque Auditorium, 4,628. Two programs.

Italian Radio Opens Verdi Commemoration

ROME.—The Italian radio network opened an elaborate series of programs in honor of the fiftieth anniversary of Verdi's death.

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TRAVERS
Violinist

Springfield

By ANNA MARIE TENNANT

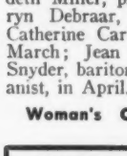
Springfield Symphony. Conductor: Guy Taylor. President: Elden Bayley, Jr. Memorial Hall, 2,669. Four subscription concerts; two pairs of youth concerts; one extra concert. Subscription series soloists: Joseph Battista, Oct. 29; Carroll Glenn, March 4; Springfield Civic Chorus. Extra concert: Handel's Messiah, with Springfield Civic Chorus, Dec. 17.

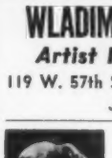
Springfield Civic Concert Association. President: Ralph Zirkle. Executive secretary: Mrs. George A. Brownfield. Springfield High School Auditorium, 1,168. New Friends of Music Quartet, Oct. 16; Brian Sullivan, Dec. 1; Josef Marais and Miranda, Jan. 5.

Fortnightly Musical Club. President: Mrs. Oscar Schorstein. YWCA Auditorium, 200. Meetings every other Tuesday afternoon. Natalie Clark, coloratura soprano, and Clarice Meridith Miller, pianist, Sept. 26; Kathryn Debraar, soprano, in January; Catherine Carver Buston, pianist, in March; Jean Carter, speaker, Ellis Snyder, baritone, and Loy Kohler, pianist, in April.

Woman's Club. President: Mrs. George McCleary. High Street Methodist Church; Springfield High School Auditorium, 1,200. Six programs, including Alan Lomax, Feb. 13.

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Guy Taylor, conductor, Springfield Symphony



Mrs. Carl W. Ullman, president, Monday Musical Club, Youngstown

Youngstown

By ALBERT H. DOWLING

Early in October the board of directors of the Youngstown Symphony decided to cancel the orchestra's 1950-51 season. It was stated, however, that the scheduled children's concerts would be given.

Monday Musical Club, Inc., 618 Dollar Bank Bldg. President: Mrs. Carl W. Ullman. Stambaugh Auditorium, 2,527. Charles L. Wagner Opera Company, in La Bohéme, Oct. 12; James Melton, Nov. 28; Philharmonic Piano Quartet, Jan. 30; Patrice Munsel, March 8; Cleveland Orchestra, April 3. Extra event: Handel's Messiah, in December.

Akron

By OSCAR SMITH

Tuesday Musical Club, 226 S. Main St. President: Mrs. Albert Voth. Akron Armory, 2,510. James Melton, Oct. 17; Helen Traubel, Nov. 7; Zino Francescatti, Nov. 21; Cleveland Orchestra, Jan. 23; Rudolf Serkin, Feb. 6; Elena Nikolaidi, March 13; Whittemore and Lowe, April 10.

Sunday Evening Concerts. Jewish Center Auditorium, 1,000. Joseph Fuchs, Dec. 3; Andor Foldes, Jan. 21; Alma Trio, April 1.

Akron Woman's City Club, 732 W. Exchange St. President: Mrs. Robert E. Wolfe. Akron Armory, 2,510. Hildegarde, Nov. 15.

Children's Concert Society. President: Mrs. Frank Sherwood King. Akron Armory, 2,510. Concerts for children by the Cleveland Orchestra, Jan. 29 and March 12.

Akron Civic Chorus. Director: William Albert Hughes. President: Louis Olsen. Akron Armory, 2,510. Handel's Messiah, Dec. 10; concert, May 2.

Violin and Piano Recitals. Manager: Mrs. L. A. Graham. Mayflower Hotel Ballroom. Three programs by George Poinar, violin, and Arthur Reginald, piano, on Nov. 26, Jan. 14, and March 4.

Delaware

(Continued from page 265)

Romine Hamilton. Gray Chapel. Soloist: Chester Barris, Nov. 19. Children's concert, in the spring. Spring tour.

Opera Workshop. Directors: William Danford and Robert Bowlus. Willis High School Auditorium, 900. Four performances of Menotti's The Medium, and Gounod's The Frantic Physician, May 9, 10, and 11.

A Cappella Choir, Rexford Keller, director, two concerts and spring tour; Concert Band, Charles Thompson, conductor, two concerts; Women's Glee Club, Robert Bowlus, director, one concert.



George Poinar, conductor of the Baldwin-Wallace Symphony, Berea



Harold W. Baltz, director, Baldwin-Wallace Conservatory of Music, Berea

Other events: Mendelssohn's Elijah, with combined choral organizations, orchestra, and professional soloists, Mr. Keller, conductor, Feb. 22 and 23. High-school music festival: Thelbert Evans, guest choral conductor; Alfred Vorheer, guest band conductor; John Farinacci, guest orchestra conductor, Feb. 10. Summer music clinic (for high school students): Thor Johnson, guest orchestra conductor; Allan Bone, guest band conductor; Paul Christiansen, guest choral conductor, June 13 to 22.

Berea

By E. B. WRIGHT

Baldwin-Wallace Conservatory. Director: Harold W. Baltz. Fanny Nast Gamble Auditorium, 750.

Special Bach Bicentennial Festival. Robert Scholz, guest conductor; Ralph Kirkpatrick, harpsichord; Richard Elsasser and Edmund B. Wright, organ; Nov. 10, 11, and 12.

Baldwin-Wallace Symphony. Conductor: George Poinar. Christmas concert, with A Cappella Choir, Dec. 10; concert, Feb. 11.

Concert Band. Conductor: Frederick C. Ebbs. Two concerts.

A Cappella Choir. Conductor: Cecil W. Munk. Two concerts.

Bach Festival. June 1 and 2.

Cleveland

(Continued from page 265)

Quartet, Hungarian Quartet, and Cleveland Quartet.

Cleveland Music School Settlement, 11125 Magnolia Drive. Director: Howard Whittaker. Auditorium, 200. Faculty and student recitals.

Cleveland Institute of Music, 3411 Euclid Ave. Director: Beryl Rubinstein. Willard Clapp Hall, 400. Faculty and student recitals. Special programs of contemporary music.

Singers' Club of Cleveland. Director: Robert M. Stofer. Severance Hall, 1,900. Two concerts. Soloists: Morley and Gearhart, in December; Robert Marshall and Ray Wolansky, in April.

Western Reserve University Division of Music. Chairman: John Reymes King. Fine Arts Series of Chamber Music, Severance Chamber Music Hall, 400.

Organ Recital Series. First Methodist Church, Euclid at E. 30th. Fritz Heitmann, Oct. 29; Catherine Crozier, Dec. 3; George William Volkel, Jan. 28; Virgil Fox, April 1.

Church of the Covenant Choir. Director: Robert M. Stofer. Oratorio series, Advent and Lent.

St. James Festival Choir. Director: Walter Blodgett. Oratorio programs.

Old Stone Church. Director: John

OHIO



Walter Blodgett, music curator, Cleveland Museum of Art



Beryl Rubinstein, director of the Cleveland Institute of Music

Reymes King. Monthly oratorio programs.

Cleveland Lyric Theatre. Auspices: Karamu House. Director: Benno Frank. Performances of several operas, including Britten's Let's Make an Opera.

Cleveland Little Symphony, 11001 Euclid Ave. Conductor: Theodore Bloomfield. Managing chairman: Frank May. Personnel includes 33 members of the Cleveland Orchestra. Concerts with local soloists, and Nicola Moscona, May 14 and 15; concert at Public Music Hall, Aug. 18. Concert in Bowling Green, Ohio, May 6.

Civic Opera Workshop, 3490 Chalfant Rd. Director: Theodore Bloomfield. Performances of opera scenes, Aug. 16, Dec. 13, and March 21.

Soviet Journal Attacks Three Composers

Moscow.—A recent article in *Izvestia* attacked three contemporary, non-Soviet composers—Igor Stravinsky, Gian-Carlo Menotti, and Benjamin Britten. The former Russian, who has been a citizen of the United States since 1945, was called "a frantic preacher of bourgeois modernists," adding that "the works of this homeless cosmopolite manifest his complete spiritual emptiness." The article was written by I. Vestev and entitled Dollar Cacophony. A discussion of Menotti's The Medium referred to it as "a nightmare work." Mr. Vestev said that America has not produced one significant contemporary composer and that jazz was being used to drown out all other types of music, not only in the United States but also "in all the Marshallized countries of Europe."

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PENNSYLVANIA

Harrisburg

By SARA LEMER
and BARBARA B. ELFRETH

Edwin McArthur is the new musical director and conductor of the Harrisburg Symphony. The Harrisburg Symphony Association sponsors two concerts by the Philadelphia Orchestra in addition to those of its own organization.

Harrisburg Symphony, Room 12, Schleisner Bldg., 26 N. 3rd St. Auspices: Harrisburg Symphony Association. Musical director and conductor: Edwin McArthur. Assistant conductor: Noah Klauss. President: Edgar Z. Wallower. Executive secretary: Mrs. Robert T. Elfreth. Forum, 1,833. Five regular concerts; one extra concert. Regular concert soloists: Bernard Greenhouse, Oct. 24; Luboshutz and Nemenoff, Nov. 21; John Corigliano, Jan. 30; Richard Farrell and children's chorus, Feb. 27; Regina Resnik, with Wednesday Music Club Chorus and Harrisburg Choral Society, March 27. Extra concert: Rodgers and Hammerstein Night, April 24.

Two concerts by the Philadelphia Orchestra: Dec. 5 and April 4.

Wednesday Club Civic Music Association. General chairman: Mrs. Lloyd V. White. Secretary: Mrs. M. B. Kauffman. Forum, 1,833. National Male Quartet, Oct. 16; Ania Dorfmann, Nov. 30; Trapp Family Singers, Dec. 21; Giuseppe di Stefano, Jan. 3; Cincinnati Symphony, March 2; Erna Berger, April 9.

Wednesday Club. President: Mrs. Paul R. Gable. Recitals for members by Alice deCevee Mitchell, pianist; Robert Riedel, baritone; and others.

Viola McFadden Agency, Hall Bldg. Zembo Mosque; Forum, 1,833.



Edwin McArthur, conductor, and Edgar Z. Wallower, president, Harrisburg Symphony

At Zembo Mosque: The Great Waltz, with Wilbur Evans. At the Forum: Hildegarde, Nov. 28; Nelson Eddy, March 9.

American Guild of Organists, Harrisburg Chapter. Dean: Mrs. Joseph L. Steele. Recital by Virgil Fox.

West Shore Choral Society. Director: Mary Meade Maxwell. President: Richard L. Marzolf. Four concerts.

Harrisburg Symphony Choir. Director: Reginald Lunt. Forum, 1,833. Concert in the spring; radio broadcast of Christmas concert.

Harrisburg Choral Society. Director: Edward P. Rutledge. President: William K. Miller. Concerts on Nov. 27 and May 1; appearance with Harrisburg Symphony, March 27.

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Philadelphia

(Continued from page 261)

cust St. President: Mary Curtis Zimbalist. Director: Efrem Zimbalist. Curtis Hall, 300. Faculty and student recitals; opera, orchestra, and chamber-music programs.

Philadelphia Musical Academy, 1617 Spruce St. President and director: Jani Szantho. Academy Auditorium, 200; Ethical Society Auditorium, 300. Faculty and student recitals. Bach and Beethoven cycles by Agi Jambor.

Philadelphia Conservatory of Music, 216 S. 20th St. Director: Marie Ezerman Drake. President: William Ezerman. Dean: Alison Drake. Witherspoon Hall, 1,000; New Century Club Auditorium. Concerts by conservatory orchestra, Boris Koutzen, conductor; faculty recitals.

Clarke Conservatory of Music, Presser Bldg., 1714 Chestnut St. President: Joseph W. Clarke. Conservatory Auditorium, 250; New Century Club Auditorium, 400. Faculty and student recitals.



Mrs. Roy Nesbitt Tope, president, Matinee Musical Club, Philadelphia



Elma Carey Johnson, president of the Philadelphia Music Club



Wide World

Efrem Zimbalist, director, and Mrs. Zimbalist, president, Curtis Institute of Music, Philadelphia

Settlement School of Music, 416 Queen St. Director: Johan Grolle. President: Morris W. Satinsky. School Auditorium, 275. Faculty and student recitals.

Philadelphia Art Alliance Music Series, 251 S. 18th St. Auspices: Philadelphia Art Alliance. President: Laurence H. Eldredge. Music committee chairman: Katherine Wolff. Alliance Concert Room, 150.

Mendelssohn Club Chorus, 3433 N. 21st St. Director: Harold W. Gilbert. Secretary: Emilie Buckley. Church of St. Luke and the Epiphany. Three performances: Dec. 13, Feb. 21, and April 25.

Philadelphia Student Opera Company, 1821 Pine St. Director: Nino Ruisi. Town Hall, 2,000. Student performances of opera. Repertory: L'Amico Fritz, Roméo et Juliette, Cavalleria Rusticana.

Operalogue, 610 Greenwich St. Musical director: Carl Suppa. Barclay Hotel Ballroom, 300. Six performances, Nov. 29 through April. First performance: La Traviata.

Guy Marriner Piano-Lecture Recitals, Parkway at 20th St. Auspices: The Franklin Institute. Institute Lecture Hall, 360. Second Sunday of each month, October through April, fifth Sunday in October, and fourth Sunday in April.

Tri-County Concerts Association. Co-operative organization supported by voluntary contributions. Music committee chairman: Richard Troyer. President: Anna Marie Anram. Radnor High School, Wayne, Penna., 800. Sponsors a variety of programs.

Philadelphia Record Society, 1023 Bankers Security Bldg., Juniper and Walnut Sts. President: Addison Foster III. Program director: Lyle Fox. Presser Auditorium, 275. Lectures and programs of recorded music.

Y Opera Guild, 401 S. Broad St. Auspices: Young Men's and Young Women's Hebrew Associations. Fleischer Auditorium, 1,400. Concerts of operatic music and acts from operas, beginning Dec. 13.

Academy of Vocal Arts, 1920 Spruce St. Director: Vernon Hammond. President: Mrs. Clarence A. Warden. Academy Auditorium, 150. Recitals; opera scenes staged by Rosa Landver.

New School of Music, 18th and Pine Sts. President and director: Max Aronoff. Concerts by Curtis String Quartet and faculty.



Max Aronoff, director of the New School of Music



Arthur Cohn, conductor, University Museum Chamber Music Concerts

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Montreal

By GILLES POTVIN

Carl Bamberger has been appointed musical director and conductor of the Montreal Little Symphony for the 1950-51 season. He will conduct five of the orchestra's six concerts.

The death of impresario George A. Robert has resulted in the temporary withdrawal of two important concert courses, the All-Star Piano Series and the series of organ recitals presented by the Casavant Society.

Les Concerts Symphoniques, 1476 Sherbrooke St. W. Conductor: Désiré Defauw. President: John T. Hackett. Manager: Pierre Béique. Plateau Hall, 1,308. Twelve pairs of subscription concerts; six pairs of youth concerts; five summer concerts at Mount Royal Chalet. Guest conductors and soloists: Emil Cooper and Yehudi Menuhin, Oct. 17 and 18; Pierre Monteux, Oct. 31 and Nov. 1; Otto Klemperer, Nov. 14 and 15; Charles Munch, Nov. 28 and 29; Mr. Munch and Nicole Henriot, Dec. 5 and 6; Ernest Ansermet and Ellen Ballon, Jan. 30 and 31; Georges Enesco, Feb. 13 and 14; Rudolf Firkusny, Feb. 27 and 28; Joseph Szigeti, March 13 and 14; Solomon, March 27 and 28; Leopold Stokowski, April 10 and 11; Les Disciples de Massenet Choir, with soloists, in Verdi's Requiem. Summer series guest conductors and soloists: Vladimir Golschmann and Jacques Abram, June 27; Sir Ernest MacMillan and Louise Roy, July 4; Wilfred Pelletier and Jesús María Sanromá, July 11; Mr. Pelletier and Rose Bampton, July 18; Thomas L. Thomas, July 25.



Désiré Defauw, conductor, Les Concerts Symphoniques, Montreal

Pierre Béique, manager, Les Concerts Symphoniques, Montreal

Montreal Festivals, Inc., Room 14, Windsor Hotel. President: Mrs. Athanase David. Bach's St. Matthew Passion, St. Laurent Chapel, July 17; outdoor performance of Faust, Wilfred Pelletier, conductor, Delorimier Stadium, July 27; Bizet's L'Arlésienne, play with incidental music, St. Laurent Arena, Aug. 8; other plans to be announced.

Canadian Concerts and Artists, Inc., 817-818 Castle Bldg. Managers: Nicolas Koudriavtzeff and Bernard Eudes. St. Denis Theatre, 2,500. James Melton, Sept. 29; Witold Malcuzynski, Nov. 3; Ana Maria's Spanish Ballet, Dec. 7; Sadler's Wells Ballet, Jan. 23 to 25; Jussi and Anna-Lisa Bjoerling, Feb. 2; Mia Slavenska and her Ballet Variante, April 2. Other events to be announced.

Société Pro Musica, 1475 Crescent St. President: Mrs. Constant Gendreau. Ritz Carlton Hotel, 650. Busch String Quartet, with Rudolf Serkin, Oct. 8; Mozart Chamber Orchestra, Robert Scholz, conductor, with Helen Kwalwasser, Nov. 5; Gregor Piatigorsky and Ralph Berkowitz, Nov. 27; Pasquier Trio, with Gaby Casadesus, Jan. 28; Paganini Quartet, Paul Doktor, violist, and Lucien Kirsch-Laporte, cellist, Feb. 18; Suzanne Danco, March 11.

Montreal Little Symphony, 1040 Sherbrooke St. W. Conductor: Carl Bamberger. The Hermitage, 750. Six concerts. George Schick, guest conductor, May 8.

Ladies' Morning Musical Club, 1445 Crescent St. President: Mrs. Russell Smith. Ritz Carlton Hotel, 650. Rudolf Firkusny, Oct. 26; Gerard Souzay, Nov. 2; Noel Brunet and John Newmark, Nov. 9; Victoria de los Angeles, Nov. 16; Isaac Stern, Nov. 23; Rosalyn Tureck, Nov. 30; English Intimate Opera Company, Dec. 7; Griller String Quartet, Jan. 25; Frederick Fuller, baritone, Feb. 1; Denis Matthews, pianist, Feb. 8; Paul Tortelier, cellist, Feb. 15; Gold and Fizdale, Feb. 22.

Montreal Opera Guild, Inc., 2184 Lincoln Ave. Artistic director: Pauline Donalda. Conductor: Emil Cooper. His Majesty's Theatre, 1,576. Plans to be announced.

Minute Opera Company, 7387 St. Denis St. Director: Gilles Potvin. Conductor: Jean Beaudet. Stage director: Noel Gauvin. Les Compagnons Theatre, 405. Performances of a double-bill including Milhaud's Le Pauvre Matelot and Menotti's The Old Maid and the Thief, beginning Oct. 24.

McGill Chamber Music Society, 677 Sherbrooke St. W. Moyse Hall, 600. Six programs by the McGill String Quartet, beginning Oct. 24. Assisting artists: Maurice Eisenberg, cellist; George Schick, pianist; others to be announced.



Alexander Brott, assistant conductor, Les Concerts Symphoniques, Montreal

CANADA



Mrs. Athanase David, president of the Montreal Festivals



Mrs. Constant Gendreau, president, Société Pro Musica



Carl Bamberger, conductor of the Montreal Little Symphony

YMHA Concerts Series, 5500 Westbury Ave. YMHA Auditorium, 700. Maurice Eisenberg, Oct. 26; Delakova and Berk, dancers, Nov. 9; Robert Goldsand, Nov. 23; Chaja Goldstein, Dec. 7; Loewenguth Quartet, Jan. 11; Alfredo Wang, violinist, Jan. 25.

Montreal Women's Symphony, 1311 Dominion Square Bldg. Conductor: Ethel Stark. Plateau Hall, 1,308. Plans to be announced.

Musical Arts Series, Plateau Hall, 1,308. Solomon, Nov. 22.



Alfred Rosé, director, Western Ontario Conservatory of Music opera workshop, London



Martin Boundy, conductor of the London Civic Symphony

London

By W. J. ABBOTT

Harvey Robb has been appointed principal of Music Teachers College, and Ernest White is the director of the newly-formed London School of Church Music.

London Community Concert Association. President: Ruby Lindsay. H. B. Beal Technical School Auditorium, 1,500. Solomon, Oct. 12; Jan Peerce, Nov. 10; Ricardo Odnoposoff, Jan. 22; Elena Nikolaidi, March 14.

Women's Music Club. President: Mrs. Emerson L. Hodgins. Convenor of artists' committee: Ruby Lindsay, 260 Sydenham St. H. B. Beal Technical School Auditorium, 1,500. Norman Farrow, Oct. 2; Rosalyn Tureck, Nov. 6; Roman Totenberg, Feb. 5; Joan Hammond, March 5.

Grand Theatre Series. Auspices: London Little Theatre. Manager: H. K. Baskette. Grand Theatre, 1,200. Musical and theatrical events to be announced. Shelton-Amos Players in summer theatre repertory, August to October.

Sunday Nine O'Clock Series. Auspices: University of Western Ontario. Chairman: William Davidson. Convocation Hall, 600. Lois Marshall, soprano, Oct. 29; Glen Gould, pianist, Nov. 26; concert of carols by university choir, Dec. 17; other events to be announced.

Culture Forum Series. Culture Centre, 800. Schola Cantorum Boys' Choir, Nov. 15; Countess Maritza, with Culture Centre Choristers, Alfred Rosé, director, Dec. 4 and 5; other events to be announced.

London Arena. Manager: Harry Law. Capacity, 3,500. George Formby and his London Music Hall Varieties, Oct. 2; Talley Beatty and his Tropicana Revue, Nov. 10; other events to be announced.

London Civic Symphony. Auspices: London Civic Symphony Association. Musical director: Martin Boundy. President: Harry M. Jarvis. H. B. Beal Technical School Auditorium, 1,500. Four concerts. Soloists: Helen Ingram, pianist, Oct. 26; James Ford, trumpeter, and Mary Ashwell, narrator, Dec. 7; soloists from the orchestra, Jan. 25; Margaret Adams, contralto, April 12.

Western Ontario Conservatory of Music and Music Teachers College. Affiliated with University of Western Ontario. Principal and director of music: Harvey Robb. Series of lecture-recitals by opera workshop group, Alfred Rosé, director; Clifford Poole, pianist, Nov. 4; Margaret Parsons Poole, pianist, Dec. 2; Mr. and Mrs. Poole in joint recital, Jan. 22; program of operatic excerpts by opera workshop, in March.

London Chamber Music Society. President: R. C. Dearle. Public Library Auditorium, 300. Six recitals by members, assisted by guest artists. Program by members of Kitchener Society, in January. Members of London Society will present a program in Kitchener in December.

Proms Series. Auspices: London Promenade Orchestra. Conductor: Raymond Neal. Public Library Auditorium, 300. Three orchestral concerts with guest artists, Nov. 21, Feb. 6, and March 26.

London School of Church Music. Director: Ernest White. Aeolian Hall, 500. Series of six concerts by London Chamber Orchestra and Aeolian Choral Society. Soloists: Eunice MacDonald, soprano, Raymond Wicher, baritone, Mr. White and Gordon Jeffery, organists, Oct. 19; Anni Steiger, violinist, Nov. 23; Margaret Adams, contralto, Dec. 9; Margaret Tremeer, soprano, and Helen Ingram, pianist, Jan. 18; Eleanor Reynolds, contralto, Feb. 22. Organ recital by Mr. White, Oct. 7. London Bach Festival of nine concerts, in the spring.

London All-Girl Choir. Musical director: Earle Terry. H. B. Beal Technical School Auditorium, 1,500. Local concert, Nov. 30. Out-of-town concerts (sponsored by Ontario Department of Education) in Aylmer, Kincardine, Petrolia, and Forest.

Maryla Jonas Signs with Kachouk

Maryla Jonas will appear under the management of Michel Kachouk during the 1951-52 season. The Polish pianist remains under the management of Coppicus, Schang and Brown until the end of May.

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Graciela Rivera

CANADA

Toronto

By HUGH THOMSON

Recent years have seen an increase in musical activities in various community centers such as the Beaches and Forest Hill, sections of greater Toronto. Forest Hill has made unusual progress, with Heinz Unger as conductor of its orchestra, and the community's concerts committee recently commissioned and gave the premieres of piano, string quartet, and ballet compositions by Canadian composers.



Sir Ernest MacMillan, conductor of the Toronto Symphony



Paul Scherman, assistant conductor of the Toronto Symphony

Toronto Symphony, 178 Victoria St. Conductor: Sir Ernest MacMillan. Assistant conductor: Paul Scherman. President: W. G. Watson. Manager: J. W. Elton. Massey Hall, 2,800. Twelve pairs of subscription concerts; eight extra concerts; fifteen youth concerts; 26 Pop concerts; four out-of-town concerts. Subscription series soloists: Zino Francescatti, Oct. 24 and 25; Rudolf Serkin, Nov. 7 and 8; Lois Marshall, Nov. 21 and 22; Marian Grudeff, Dec. 5 and 6; Clifford Curzon, Jan. 16 and 17; Myra Hess, Jan. 30 and 31; Helen Traubel, Feb. 13 and 14; Hyman Goodman, Feb. 27 and 28; Artur Rubinstein, March 27 and 28; Isaac Stern, April 10 and 11.



J. W. Elton, manager, Toronto Symphony



Ernest Johnson, manager, Toronto Philharmonic

Toronto Philharmonic, Room 402, Metropolitan Bldg., 44 Victoria St. Auspices: Toronto Musical Protective Association. Manager: Ernest Johnson. Varsity Arena. Guest conductors and soloists. Summer season of Prom concerts.

Eaton Auditorium Series, College and Yonge Sts. Auspices: T. Eaton Co., Ltd. Manager: Paul Johnson. Thursday and Saturday Concert Series: Patrice Munsel, Oct. 7 and 10; Nino Martini, Nov. 9 and 11; Alexander Uninsky, Jan. 18 and 20; Marian Anderson, Feb. 8 and 10; Leonard Warren, April 12 and 14. Musical Arts Series: de Paur Infantry Chorus, Oct. 5; Virginia MacWatters, Nov. 23; Salvatore Baccaloni, Jan. 11; Alec Templeton, March 29.

Toronto Mendelssohn Choir, 135 College St. Conductor: Sir Ernest MacMillan.

Women's Musical Club of Toronto, Eaton Auditorium. President: Mrs. Roy B. Whitehead.

Wednesday Five O'Clocks, University Ave. at College St. Auspices: Royal Conservatory of Music. Chamber-music series.

International Artists, 73 Adelaide St., W. Manager: Walter Homburger. Ferruccio Tagliavini, Oct. 17; Hildegarde, Nov. 23; Solomon, Nov. 27; Robert Casadesus, Dec. 11; Andrés Segovia, Jan. 8; Vienna Choir Boys, Jan. 20; Lotte Lehmann, Feb. 5; Benno Moiseiwitsch, March 5; Vladimir Horowitz, March 19; Toronto Symphony, Victor de Sabata, guest conductor, April 3; Byron Janis, April 9; Jan Peerce, April 16; William Kapell, April 23.

Toronto Casavant Society, Eaton Auditorium. Five concerts by organists and assisting choral groups.

Toronto Jewish Folk Choir, 27 Christie St. Director: Emil Gartner. Massey Hall, 2,800. Programs with guest musicians and dancers. Commissions works by Canadian and United States composers.

Winnipeg



A. K. Gee, manager, Celebrity Series, outside Manitoba



E. F. Gee, manager, Celebrity Series, Winnipeg and Manitoba

By FRANK MORISS

Winnipeg Symphony. Conductor: Walter Kaufmann. Eight regular concerts; three children's concerts. Regular concerts soloists: Donna Grescoe, violinist, Dec. 14; Margaret Ireland, pianist, Oct. 26; Jan Rubes, bass, March 22.

Philharmonic Choir. Director: Walter Kaufmann. Appearance with Winnipeg Symphony in major choral work.



Walter Kaufmann, conductor of the Winnipeg Symphony

Winnipeg Ballet. Director: Gweneth Lloyd. Performances Oct. 4 and 5; others to be announced. Appearances at Canadian Ballet Festival in Montreal, in November.

Women's Musical Club. President: Mrs. D. G. Edmond. New Friends of Music Quartet, Oct. 23; Lubka Kolessa, Nov. 13; Betty Jean Hagen, Jan. 8; Gold and Fizdale, Feb. 5; Uta Graf, Feb. 26.

Celebrity G-Major Series. Manager: E. F. Gee. Leslie Bell Singers, Oct. 2; Virtuosi di Roma, Oct. 30; Vronsky and Babin, Nov. 13; Witold Malcuzynski, Nov. 27; Eileen Farrell, Dec. 4; Nathan Milstein, Jan. 15; Jan Peerce, Feb. 21; Nan Merriman, Feb. 26; Minneapolis Symphony, March 5; Patrice Munsel, March 12; Artur Rubinstein, March 20; Leonard Warren, April 19.

Celebrity Variety Series. Manager: E. F. Gee. Leslie Bell Singers, Oct. 7; Hildegarde, Oct. 27; Mata and Hari, Nov. 23; George London, Jan. 10; James Melton, April 17.

University of Manitoba School of Music. Director: Ronald Gibson. Concerts by university orchestra, and scholarship and prize-winning students; production of operetta by glee club.

Manitoba Registered Music Teachers' Association. Provincial president: B. Violet Isfeld. Winnipeg branch president: Beth Cooil. Four scholarship competition concerts, beginning late in October.

Manitoba Musical Festival Competition. Civic Auditorium. April 2 to 14. Adjudicators: Gordon Thorne, John Clements, Albert Howe, and William Glock.

Young Women's Musical Club Choir. Director: Filmer Hubble. Winter and spring concerts.

Manitoba Schools Orchestra. Conductor: Filmer Hubble. Junior section conductor: Lloyd Blackman. Concert during Easter week; other appearances.

Other organizations: Winnipeg Male Voice Choir; Swedish Musical Club; Norwegian Male Voice Choir; Icelandic Male Voice Choir; Ukrainian Male Voice Choir; United Scottish Choir; Jewish Community Choir and Orchestra; Manitoba Telephone System Young Women's Choir; Junior Musical Club; Great West Life Company Male Voice Choir.

IDAHO

Boise

By BILL A. WHEELER

Paul Ennis was elected president of the Boise Civic Symphony, to fill the vacancy left by the death of William Call. Mrs. Eli A. Weston has resigned as president of the Music Week organization; a successor has not yet been named.

Community Concert Association, McCarty Bldg. President: Allen B. Eaton. High School Auditorium, 1,500. Martha Lipton, Oct. 13; Nelson Eddy, Nov. 16; Ossy Renardy, Jan. 15; The Revelers, Feb. 23; St. Louis Sinfonietta, April 30.

Idaho Concert and Artists Series, Sonna Bldg. Manager: Joe Imhoff. High School Auditorium, 1,500. Arnold Eidus, Nov. 10; Blanche Thebom, Jan. 6; Robert Merrill, March 7; Artur Rubinstein, May 8; Vienna Choir Boys, date to be announced.

Boise Civic Symphony, Industrial Arts Bldg. Conductor: William J. Sunderland. President: Paul Ennis. Manager: Sandor S. Klein. High School Auditorium, 1,500. Four concerts; two additional concerts out of town.

Boise Civic Chorus. Director: C. Griffith Bratt. President: Arthur Larson. Spring concert.

Boise Opera Company. Directors: John Henry and Ruth Phillips. President: Gordon Eichmann. Four productions, including two Menotti operas, fall and spring.

Tuesday Musicale Chorus. Director: Mrs. Eli A. Weston. Fall and spring concerts. Tour to Salt Lake City and NFMC biennial meeting in the spring.

Madrigal Club. Director: Oliver C. Jones. Mid-winter and spring concerts; annual scholarship award.

Boise Gleemen. Director: Gordon H. Eichmann. Two concerts; one musical show; two tours.

Music Week. Vice-president: Eardley Glass. Annual festival in May.

Wallenstein Wins Music Council Award

LOS ANGELES.—Alfred Wallenstein, conductor of the Los Angeles Philharmonic, has been presented the National Music Council's annual award to a conductor who has helped American music by programming works by American-born composers. Previous winners have included Serge Koussevitzky, Izler Solomon, Leopold Stokowski, and Eugene Ormandy.

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Virgil Thomson, N. Y. Herald Tribune

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"A highly accomplished, gifted artist." *N. Y. Herald Tribune, 1949*

TEXAS

Dallas

By GEORGE CLARK LESLIE



Walter Hendl, conductor, Dallas Symphony



Giovanni Cardelli, manager, Dallas Symphony

The Dallas Symphony is celebrating its golden jubilee season this year.

Dallas Symphony. Auspices: Dallas Symphony Orchestra, Inc. Conductor: Walter Hendl. President: Lawrence S. Pollock. Manager: Giovanni Cardelli. Assistant conductor: Lester Solomon. Fair Park Auditorium, 4,500. Nine Sunday afternoon and nine Tuesday evening subscription concerts; four youth programs for children over nine years of age; two programs for children under nine; one program for Negro children; a six-week tour after Feb. 26. Sunday afternoon subscription series soloists: Rudolf Firkusny, Dec. 3; Nathan Milstein, Dec. 17; Gerald and Wilfred Beal, Jan. 14; Frances Yeend, Eunice Alberts, Richard Tucker, and Oscar Natzka, with the North Texas State College Chorus, in Verdi's Requiem, Jan. 28; James Mathis, Feb. 11; Paul Breisach, guest conductor, Feb. 16. Tuesday evening subscription series soloists: Jennie Tourel and North Texas State College Chorus, Nov. 28; Mischa Elman, Dec. 12; William Kapell, Jan. 9; Erica Morini, Jan. 23; Eleazar de Carvalho, guest conductor, Feb. 6; Sascha Gorodnitzki, Feb. 20. Extra concerts: Leopold Stokowski, guest conductor, with Mr. Hendl, pianist, Dec. 9; Christmas concert with Dorothy Kendrick, pianist, and John Bumstead, tenor, Dec. 22; Southern Methodist University festival concert with Rand Smith, university chorus, and First Methodist Church Chorus, Jan. 17; Oscar Levant, pianist, Feb. 4.

Civic Music Association, 1106A Main St. President: Lanham Deal. McFarlin Memorial Auditorium, 2,600. Astrid Varnay, Oct. 3; Gregor Piatigorsky, Nov. 13; Isaac Stern, Jan. 30; Robert Shaw Chorale, Feb. 10; Giuseppe di Stefano, Feb. 26; Solomon, March 24.

Community Course, Southern Methodist University. Manager: R. C. Knickerbocker. McFarlin Memorial Auditorium, 2,600. Iva Kitchell, Nov. 15; Byron Janis, March 7; Margaret Truman, April 24.

Dallas Federation of Music Clubs. President: Mrs. Odessa Wilson. McFarlin Memorial Auditorium, 2,600. Jean Geis, Nov. 2.

Dallas Grand Opera Association. Fair Park Auditorium, 4,500. Metropolitan Opera Company, April 27, 28, and 29.

Dallas Lyric Theatre. Artistic director: Rand Smith. President: Charles C. Convers, Jr. Scott Hall, 430. Operatic excerpts, Jan. 24 and 25.

Civic Federation. Music director: Dorothy Sewell Rahn. Executive secretary: Elmer Scott. Scott Hall, 430. Chamber-music series: Hungarian String Quartet, Oct. 23; English Intimate Opera Company, Nov. 7; Horace Britt Trio, Dec. 4; Paganini String Quartet, Jan. 8; London String Quartet, Feb. 5; Chigi Quintet, March 12. Young artist series: Jeanne Marie Widergreen, contralto, Nov. 12; June Stokes, pianist, Jan. 7; James Mathis, pianist, Feb. 18; Jack Guerry, pianist, March 4.

State Fair of Texas. Manager: Charles R. Meeker, Jr. Fair Park Auditorium, 4,500. Sadler's Wells Ballet, Nov. 25, 26, and 27; American National Ballet Theatre, Feb. 13 and 14. Ten weeks of operetta, summer of 1951.

American Guild of Organists, Texas Chapter. Highland Park Methodist Church, Hugh Giles, Nov. 3; Carl Weinrich, Jan. 24; Julian Zuniga, Feb. 19.

Christian Culture Series, Dallas Deanery, National Council of Catholic Women. Fair Park Auditorium, 4,500. Lilly Windsor, Nov. 10.



Lanham Deal, president, Civic Music Association, Dallas



Lawrence S. Pollock, president of the Dallas Symphony



C. Burdette Wolfe, conductor, Corpus Christi Symphony



Ezra Rachlin, conductor of the Austin Symphony

Fort Worth

By DOROTHY NELL WHALEY

A new concert series, Masters of Tomorrow, is being offered by the Junior League of Fort Worth, Inc. Young artists of all nationalities in the early stages of their careers will be presented. The co-operation of such established artists as Robert Casadesus, Zino Francescatti, Isaac Stern, Nathan Milstein, Nadia Boulanger, Pierre Bernac, Francis Poulenc, and Elisabeth Schumann has been assured the sponsors in their efforts to select worthy artists for the series.

The Fort Worth Civic Opera Association has expanded its production plans and lowered its prices. Karl Kritz is in his second season as artistic director, and Web Maddox, first president of the organization, has been returned to that office, succeeding Julian Meeker.

Walter Lynn is acting chairman of the Texas Wesleyan College School of Fine Arts while Donald Bellah is on a leave of absence.

Fort Worth Civic Opera Association, Opera Office, Texas Christian University. Director and conductor: Karl Kritz. Stage director: Larry Bolton. Choreographer: David Preston. President: Webb Maddox. Will Rogers Memorial Auditorium, 3,000. Die Fledermaus, Nov. 29 and Dec. 1; The Marriage of Figaro, Feb. 13 and 15; The Girl of the Golden West, and a ballet by Don Gillis, April 4 and 6. Singers: Barbara Stevenson; Laura Castellano; Betty Bynum Utter; Norris Greer; Ralph Herbert; others to be announced.

Fort Worth Civic Music Association, 900 Main St. President: Malvern Marks. Will Rogers Memorial Auditorium, 3,000. Astrid Varnay, Oct. 5; La Bohème, Nov. 10; Alexander Brailowsky, Dec. 3; Four Piano Ensemble, Feb. 9; Nathan Milstein, Feb. 22; Giuseppe di Stefano, May 1.

Lyons Series, 900 Main St. Manager: Mrs. John F. Lyons. Will Rogers Memorial Auditorium, 3,000. Dallas Symphony Series. Seven concerts. Soloists: Mischa Elman, Dec. 11; William Kapell, Jan. 10; Erica Morini, Jan. 22; Sascha Gorodnitzki, Feb. 19.

Single concert: Jeanette MacDonald, Nov. 1.

Masters of Tomorrow. Auspices: Junior League of Fort Worth, Inc. Ed Landreth Auditorium, Texas Christian University, 1,200. Boris Zadri, Nov 3; Lois Toman, Jan. 5; Paul Makowsky, Feb. 7; winner of Texas artist competition, March 2.

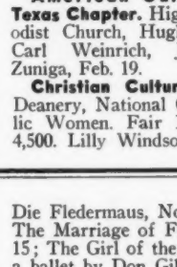
Entertainment Series. Auspices: Fort Worth Classroom Teachers Association. Paschal High School Auditorium, 3,000. Two musical programs in a series of five events: Doraine and Ellis, Feb. 26; Irene Hawthorne Ballet, March 13.

American Guild of Organists, Fort Worth Chapter. Dean: Janie Craig. Ed Landreth Auditorium, University of Texas, 1,200. Bob Whitly, winner of AGO national organ-playing contest, Nov. 17; Richard Purvis, Feb. 6; Claire Coci, April 9.

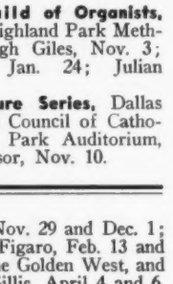
Texas Christian University School of Fine Arts. Ed Landreth Auditorium, 1,200; Little Theatre, 300. Inter-Scholastic League Choral Clinic, Nov. 11; TCU Orchestra, Nov. 14; String Quartet, Nov. 27; Fine Arts Festival, Dec. 10; A Cappella Choir, Feb. 28; Gilbert and Sullivan operetta, March 12 to 14; TCU Band, March 18; String Quartet, April 2; Contemporary Fine Arts Festival, with orchestra, chorus, and ballet, May 6 to 12.

Texas Wesleyan College School of Fine Arts. Acting chairman: Walter Lynn. College Auditorium, 1,500. Phyllis Bartholomae, Oct. 24; Dewey Layton, Oct. 29; George Anson, Oct. 31; Choral Clinic, David Foltz, conductor, Nov. 13 and 14; Herrold Headley, Nov. 21; Handel's Messiah, Mr. Headley, conductor; Mr. Anson and Homer Kluck, duo-pianists, Jan. 16; TWC Orchestra, Robert Emile, conductor, Feb. 11; Mary Slawson, March 6; Mr. Lynn, March 13; Mr. Emile, March 20; All-American Program, presented by local chapters of Sigma Alpha Iota and Phi Mu Alpha, April 15 and 22; Wesleyan Singers, May 1; TWC Band, May 13; TWC Chorus, Mr. Headley, conductor, May 20; TWC Orchestra, May 27.

Southwestern Baptist Theological Seminary School of Sacred Music. Director: J. Campbell Wray. Cowden Hall Auditorium, 1,500. Handel's Messiah, by the Choral Society, Mr. Wray, conductor, Dec. 19; Southwestern Singers, Woodrow Wall, conductor, April 5; Bach's St. Matthew Passion, May 1.



Mrs. John F. Lyons, manager, Lyons Series, in Fort Worth



Karl Kritz, director and conductor of the Fort Worth Opera Association

Austin

By DUDLEY EARLY

Encouraged by the success of the Austin Symphony last season, the Austin Symphony Society announced that the orchestra would give ten subscription concerts during the 1950-51 season rather than six, as in the previous season. Ezra Rachlin, conductor, signed a three-year contract with the society last summer.

Austin Symphony, Austin Public Library. Auspices: Austin Symphony Society. Conductor: Ezra Rachlin. President: Carl Edward Bock. Manager: Bertram Simon. Gregory Gymnasium, University of Texas, 6,000; Hogg Auditorium, University of Texas, 1,400. Ten subscription concerts; four children's concerts. Subscription series soloists: Vronsky and Babin, Oct. 15 (Gregory Gymnasium); Lauritz Melchior, Jan. 14 (Gregory Gymnasium); Mr. Rachlin, pianist and conductor, Feb. 4 (Hogg Auditorium); Sigi Weissenberg, Feb. 25 (Hogg Auditorium); Helen Kwalwasser, March 11 (Hogg Auditorium); four soloists to be announced, in a concert version of Tosca, March 18 (Gregory Gymnasium).

Austin Community Concert Association. Secretary: Lois Trice, College of Fine Arts, University of Texas. Hogg Auditorium, 1,400. Gregor Piatigorsky, Nov. 14; Rudolf Firkusny, Nov. 30; Erna Berger, March 22. One program to be announced.

Cultural Entertainment Committee of the University of Texas. Auspices: College of Fine Arts. Faculty advisor: Archie Jones. Gregory Gymnasium, 6,000; Hogg Auditorium, 1,400. Houston Symphony, Nov. 17; Don Cossack Chorus, Nov. 27; Ballet Russe de Monte Carlo, Dec. 19; Gerald and Mildred Beal, Jan. 7; Four Piano Ensemble, Feb. 8; Westminster Choir, Feb. 18; North Texas State College Opera Company, in The Daughter of the Regiment, April 17.

CorpusChristi

By C. BURDETTE WOLFE

The new Del Mar College Auditorium, seating 1,900, will be available for the Corpus Christi Symphony concerts early in the spring.

Corpus Christi Symphony, Del Mar College. Conductor: C. Burdette Wolfe. Roy Miller High School Auditorium, 1,000; Del Mar College Auditorium, 1,900. Six pairs of concerts. Soloists: Amparo Iturbi, Oct. 16 and 17; Yehudi Menuhin, Nov. 20 and 21; Luigi Silva, March 5 and 6; Margaret Truman, April 9 and 10.

Civic Music Association. President: Mrs. Richard King. Corresponding secretary: Mrs. Kenneth White, 217 Doddridge. Roy Miller High School Auditorium, 1,000. Jerome Hines, Oct. 9; Dorothy Eustis, Dec. 16; Ferrante and Teicher, Jan. 27; Robert Shaw Chorale, Feb. 7.

Del Mar College School of Music. Chairman: C. Burdette Wolfe. Faculty recitals by Jack Norman, tenor; Carl Duckwall, baritone; Marjorie Trusty, violin; Mary Mayhew, cello; Minna Keel, contrabass; Blaise Montandan, piano; Don McKeever, piano; a woodwind quartet, including Robert Mols, flute; Mr. McKeever, oboe; Bruce Thomas, clarinet; and Nicholas Peccia, horn.

College Choir. Program including Bach's God's Time Is the Best Time; Verdi's Requiem.

INDIANA

Indianapolis



Howard D. Harrington, manager, Indianapolis Symphony



Gladys Alwes, president of Martens Concerts, Indianapolis



Josephine Madden, president, women's committee, Indianapolis Symphony



Fabien Sevitzky, conductor, Indianapolis Symphony

By WALTER WHITWORTH

Indianapolis Symphony, 18 W. Michigan St. Auspices: Indiana State Symphony Society, Inc. Conductor: Fabien Sevitzky. President: Arthur W. Herrington. Women's committee president: Josephine Madden. Manager: Howard Harrington. Murat Theatre, 2,000; Cadle Tabernacle, 7,000. Eleven pairs of subscription concerts; two Pop concerts; two children's concerts (Cadle Tabernacle); three Meet-Your-Symphony concerts, sponsored by the city of Indianapolis; tour in February. Subscription series soloists: Blanche Thebom, Oct. 28 and 29; Guiomar Novaes, Nov. 18 and 19; Stanley Weiner (concertmaster), Mary Spalding (principal harpist), and woodwind quartet from the orchestra, Nov. 26 and 27; Ruggiero Ricci, Dec. 9 and 10; Irra Petina and others, in concert version of Carmen, Dec. 22 and 23; Claudio Arrau, Jan. 7 and 8; Jascha Heifetz, Jan. 27 and 28; Bartlett and Robertson, Feb. 4 and 5; soloist to be announced, Feb. 24 and 25.

Philharmonic Orchestra of Indianapolis, Manual Training High School. Semi-professional orchestra. Conductor: Ernest Hoffman. President: Roberta Trent. Caleb Mills Hall, 1,475; Murat Theatre, 2,000. Three regular concerts. One extra concert, assisted by the Indianapolis Symphonic Choir, in the Murat Theatre.

Martens Concerts, 120 N. Pennsylvania St. President: Gladys Alwes. Murat Theatre, 2,000. Charles L. Wagner Opera Company, in La Bohème, Oct. 17; Myra Hess, Nov. 17; Ferruccio Tagliavini, Jan. 21; Ballet Russe de Monte Carlo, Feb. 26.

Indianapolis Matinee Musicale, 5270 Pleasant Run Parkway, North Drive. President: Marian Laut. L. S. Ayres Auditorium, 450. Ossy Renardy, Oct. 27; Gold and Fizdale, Feb. 2; Nancy Carr, April 27.

Indianapolis Symphonic Choir, 5779 N. Pennsylvania St. Director: Edwin Biltcliffe. President: Robert Armstrong. Appearances with the Indianapolis Symphony, Oct. 28 and 29; Dec. 22 and 23; and Feb. 24 and 25. Appearance with Philharmonic Orchestra in May. Other concerts to be announced.

Indianapolis Maennerchor, 401 E. Michigan St. Auspices: Athenaeum Turners. Director: Clarence Elbert. Athenaeum Ballroom, 1,000. Three concerts. Soloists: Martial Singher, Nov. 11; soloist to be announced, March 10; Eugene Conley, May 12. Appearances with Indianapolis Symphony, Oct. 28 and 29.

Ensemble Music Society of Indianapolis, Marott Hotel. President: Edward B. Taggart. Secretary: Helen Hollingsworth. World War Memorial Auditorium, 520. Albeneri Trio, Oct. 18; Hungarian Quartet with Reginald Kell, Nov. 22; Loewenguth Quartet, Jan. 17; Budapest Quartet with Milton Katims, Feb. 21.

Terre Haute



James W. Barnes, conductor, Terre Haute Civic and Teachers College Symphony

By FREDERICK L. BLACK

Wabash Valley Civic Music Association, 334 N. 8th St. President: David Lee. Secretary: Alma B. Frisz. Student Union Auditorium, 1,800. Cincinnati Symphony, Oct. 24; Raymond Lewenthal, Nov. 8; Ellabelle Davis and Lawrence Winters, Jan. 3; Viennese Ballet Ensemble, March 4; Norman Carol, April 3.

Terre Haute Civic and Teachers College Symphony, Indiana State Teachers College. Student Union Auditorium, 1,800. Conductor: James W. Barnes. President: Ralph N. Tirey. Four concerts. Soloists: Mary Louise Boehm, pianist, Nov. 14; Jane Johnson Burroughs, soprano, Jan. 23; David Davis, violinist, April 11; Lois Bannerman, harpist, May 1.

Convocation Programs, Indiana State Teachers College. Chairman: Hazel Tesh Pfennig. Concerts by guest artists to be announced.



Margaret Shepard, co-director, Evansville College Department of Music



George Dasch, conductor of the Evansville Philharmonic

Indiana State Teachers College Music Department. Chairman: Arthur Hill. Orchestra concerts: Mr. Hill and James W. Barnes, conductors, Dec. 9, Feb. 27, and May 6. Band concerts; Joseph Gremelspacher and Justin Bradbury, conductors, Dec. 16, March 2, and May 18. Choir concerts: Ruthann Harrison, director, Dec. 3 and 17 and April 16.

Municipal Musicals, Inc. President: Floyd Boyer. Brigadoon, Dec. 13, 14, and 15; two more productions to be announced.

St. Mary-of-the-Woods College. Cecilian Auditorium, 1,050. Four concerts.

Woman's Department Club, Music Section, 507 S. 6th St. President: Mrs. E. S. English. Music chairman: Mrs. Leonard Kincade. Program chairman: Mrs. Robert Stich. Clubhouse, 150; Student Union Auditorium, 1,800. Rudolph Ganz, Oct. 27; Mary Lonyear, Nov. 10; Cecil Carr and Stella Tatlock, Feb. 9; David Kaiserman, April 13; Aeolian Trio, May 11; Department Club Chorus, June 1.

Evansville

By JAMES W. BELL

Evansville Philharmonic, Museum of Fine Arts and History, 216 N. W. 2nd St. Auspices: Evansville Philharmonic Orchestra Association. Conductor: George Dasch. President: Mrs. Wheeler Townley. Five concerts. Soloists: Rudolph Ganz, Nov. 6; Claudia Pinza, Jan. 15; William Nation, Feb. 26; Bartolino Trio, April 9.

Evansville Musician's Club, Museum of Fine Arts and History, 216 N. W. 2nd St. President: Mrs. Wheeler Townley. Byron Janis, Nov. 13; Ballet Russe de Monte Carlo, Jan. 4; Giuseppe Valdengo, Feb. 19; Dallas Symphony, March 29.

Evansville College Department of Music. Directors: Wesley Shepard and Margaret Taylor Shepard. Little Symphony, George Dasch, conductor; symphonic and marching band, Wesley Shepard, conductor; a cappella choir, Margaret Taylor Shepard, director. Student composition recital, Feb. 5; combined band and choir concert, Feb. 12; band concert, April 16; choir concert, April 30. Faculty and student recitals. Choir tour, in March; choir appearance at biennial meeting of NFMC in Salt Lake City, in May.

Organist and Choir Director's Guild, Museum of Fine Arts, 216 N. W. 2nd St. President: Gilbert Wiehe. Handel's Messiah, Dec. 4.

Tri-State Attractions, 19 S. E. 4th St. President: Leon Balkin.



Roger Griffin Hall, manager of the Fort Wayne Philharmonic



Igor Buketoff, conductor of the Fort Wayne Philharmonic

Fort Wayne

By WALTER A. HANSEN

Fort Wayne Philharmonic, 631 W. Jefferson St. Auspices: Fort Wayne Musical Society. Conductor: Igor Buketoff. President: Frederick E. Perfect. Manager: Roger Griffin Hall. Quimby Auditorium, 2,100. Six subscription concerts; two Pop concerts; two young people's concerts. Subscription series soloists: Jacques Abram, Nov. 29; Yfrah Neaman, Dec. 20; Oscar Natzka, Jan. 24; Samuel Sorin and Philharmonic Chorus, March 28; Philharmonic Chorus and local soloists, in Handel's Judas Maccabaeus, May 2.

Philharmonic Sinfonietta. Conductor: Igor Buketoff. Concerts in Kendallville, Huntington, and Wabash.

(Continued on page 309)

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GEORGIA

Atlanta



Henry Sopkin, conductor, Atlanta Symphony Orchestra



Mrs. Walter B. Spivey, president of the Atlanta Music Club



Marvin McDonald, manager, All Star Concert Series, Atlanta

By HELEN KNOX SPAIN

The Atlanta Opera Company, Inc., has been organized by a group of civic leaders to give professional singers of Georgia an opportunity to appear in completely staged operatic productions. Five operas will be presented during the season, with Richard Valente as producer-director. The Atlanta Symphony will add to its home season a tour through Georgia, Tennessee, Alabama, and Florida. Marvin McDonald, manager of the All Star Concert Series, is again presenting a group of extra events after having eliminated them for one year. The Atlanta Music Club has abandoned the usual subscription plan in favor of a club membership plan limited to 650, the capacity of its auditorium. In addition to its Concert Artists Series, the club is sponsoring a Salon Series of morning and evening lecture-recitals devoted to twentieth-century composers.

Atlanta Symphony, 64 Pryor St., N.E. Auspices: Atlanta Symphony Guild, Inc. Conductor: Henry Sopkin. President: Bruce Woodruff. Business manager: George White. Municipal Auditorium, 5,163. Ten subscription concerts; six young people's concerts; tour through Georgia, Tennessee, Alabama, and Florida. Subscription series soloists: Risë Stevens, Oct. 21; Ruggiero Ricci, Nov. 26; Vronsky and Babin, Dec. 16; Hugh Hodgson, Jan. 18; Jan Peerce, Feb. 3; Robert Harrison (concertmaster), March 7; Benno Moiseiwitsch, March 21.

All Star Concert Series, 235 Peachtree St., N.E. Auspices: Atlanta Music Club. President: Mrs. Walter B. Spivey. Manager: Marvin McDonald. Municipal Auditorium, 5,163. Sadler's Wells Ballet, Oct. 9; Royal Philharmonic, Nov. 7; Kirsten Flagstad, Nov. 29; Robert Shaw Chorale, Jan. 13; Houston Symphony, with Ania Dorfmann as soloist, Feb. 24; James Melton, March 1; Tossy Spivakovsky, April 19; Artur Rubinstein, April 30.

Extra events: Sadler's Wells Ballet, Oct. 10; Charles L. Wagner Opera Company, in La Bohème, Oct. 24; First Piano Quartet, Jan. 29; Ballet Russe de Monte Carlo, Feb. 4; Jeanette MacDonald, April 10.

Atlanta Music Club Concert Artists Series, 430 Argonne Ave., N.W. Auspices: Atlanta Music Club. President: Mrs. Walter B. Spivey. Atlanta Woman's Club Auditorium, 650. Gilbreath and Harris, Oct. 16; Byron Janis, Nov. 20; Louis Roney, Dec. 12; Mia Slavenska and her Ballet Variante, Jan. 30; London String Quartet, with Richard Farrell, Feb. 16; Eileen Farrell, March 29.

Atlanta Opera Company, Inc., 20 Cherokee Rd., N.W. Producer-director: Richard Valente. President: Mrs. Donald S. McClain. Tower Theatre, 1,800. Five productions. Die Fledermaus, Oct. 30 and 31; Manon, Nov. 1; other operas to be announced.

Atlanta Music Festival Association. President: Jackson Dick. Four performances by the Metropolitan Opera Company in April; productions and dates to be announced.

American Guild of Organists, Georgia Chapter. Dean: Joseph Ragan, All Saints Episcopal Church. Presser Hall, 1,000. Fritz Heitmann, Oct. 23; E. Power Biggs, Jan. 16; Mary Crowley Vivian, April 3; Virgil Fox, May 7 and 8 (first recital for young people only).

Choral Guild of Atlanta. Director: Haskell L. Boyter. President: Presley H. Wetherell. Christmas and spring concerts.

Atlanta Division of the University of Georgia, 20 Ivy St., S.E. Musical director: Tom Brumby. University Auditorium, 1,000. Helen Traubel, Nov. 10; Igor Gorin, Feb. 14.

Emory Glee Club, Emory University. Director: Malcolm H. Dewey. President: Jack Guy. Three concerts; tour through southeastern states.

Decatur Junior Service League. President: Mrs. Bartow Fladger. Presser Hall, 1,000. Jane Pickens, Oct. 30; Vienna Choir Boys, March 9.

FLORIDA

Tampa

By PHIL BARNEY

Tampa Civic Music Association, 111 S. Fielding Ave. President: E. D. Lambright. Secretary: Mrs. Robert H. Harris. Municipal Auditorium, 2,500. Alexander Brailowsky, Dec. 16; American National Ballet Theatre, Jan. 22; Lily Pons, Feb. 19; Houston Symphony, with Ania Dorfmann, March 1; Richard Tucker, March 19.

Tampa Symphony, P. O. Box 2495. Auspices: Tampa Symphony Society. Conductor: Lyman Wiltse. President: John F. Beaird. Municipal Auditorium, 2,500. Five subscription concerts; two children's concerts. Subscription series soloists: Frances Yeend, Nov. 2; Melvin Ritter (concertmaster), Dec. 13; Thomas L. Thomas, Feb. 15; Mario Braggiotti, March 21; Barbara Agee, Ann Franklin, and Betty Trimble (winners of young artists competition), April 20.

Macon

By DORIS ONDERDONK JELKS

The Macon Symphony, which last September suffered the loss of its conductor, H. A. Losson, is again playing under the leadership of its founder and former conductor, Joseph Maerz. In addition to its regularly scheduled concert activities, the orchestra serves as a source of performers for smaller ensemble groups, which function in special events sponsored by Wesleyan Conservatory. Additional string classes have strengthened the music program in Macon's elementary schools, and several teachers have been added to the high-school system to direct bands and orchestras. The Macon Grand Opera Association, which was revived this year under the leadership of its president and patron, Parks Lee Hay, has presented a concert by the Atlanta Symphony, with Ralph Lawton as soloist.

Community Concert Association. President: Mrs. Stanley A. Elkan. Wesleyan Conservatory Auditorium, 1,000. Byron Janis, Nov. 1; Giuseppe di Stefano, Feb. 19; Loewenguth Quartet, March 3; Risë Stevens, March 30.

Wesleyan Conservatory of Music. Dean: Doris O. Jelks. Bach festival, Feb. 6 and 7; spring opera festival in co-operation with speech and dance departments, presenting Weill's Down in the Valley and Menotti's The Telephone, April 27 and 28; spring festival, May 7 and 8. Faculty recitals free to public: W. Leonard Norman, tenor, Nov. 6; Albert Kirkpatrick, pianist, and Bertram Kelso, tenor, Nov. 20; Howard Ingley, pianist, Feb. 20; Mr. Kelso, Feb. 26; Beatrice Horsbrugh, violinist, and Joseph Maerz, pianist, March 28; Wilbur Rowand, organist, April 10; Ralph Lawton, pianist, April 17.

Conservatory Chorus. Director: Marcia Hathaway. Christmas and spring concerts.

Wesleyan Glee Club. Director: Vladimir Zorin. Spring concert and tour.

Mercer University Choir. Director: Arthur L. Rich. Willingham Chapel, 1,200. Gladys Swarthout, Oct. 23; Alec Templeton, April 23; Handel's Messiah, with Sara Carter, soprano, Mary Lou Frenz, contralto, Paul Knowles, tenor, and William Maun, baritone, Nov. 27 and 28; Haydn's The Creation, March 6; Mercer University Glee Club, in The Student Prince, April 12 and 13.

Macon Symphony. Auspices: Macon Morning Music Club. Wesleyan Conservatory Auditorium, 1,000. Conductor: Joseph Maerz. Three regular concerts; one children's concert.

Macon Morning Music Club. President: Mrs. Roy W. Crockett, Maerz Studio. Sponsors Macon Symphony. Monthly meetings with programs by local and guest artists.

Macon Federated Music Club. President: Mrs. R. Frank Jones. Monthly meetings. Sponsors Macon Spring Festival of Federated Music Clubs of Georgia.

American Guild of Organists, Macon Chapter. Dean: Wilbur H. Rowand. E. Power Biggs, Willingham Chapel, 1,200, Oct. 17; spring hymn festival. Monthly meetings.

In and About Macon Music Club. President: Mrs. Albert Kirkpatrick. Professional group holding quarterly meetings.

Savannah

By KATHARINE KENNEDY

Concert Series, 221 Barnard St. Manager: Lawrence Alnutt. Municipal Auditorium, 2,300. Charles L. Wagner Opera Company, in La Bohème, Oct. 28; Rosalyn Tureck, Nov. 10; Patrice Munsel, Nov. 22; Robert Shaw Chorale, Jan. 20; Ballet Russe de Monte Carlo, Jan. 24; James Melton, Feb. 13.

Savannah Piano Teachers' Club, 20 Gaston St. President: Angela Altick. Armstrong College Auditorium, 450. Claudette Sorel, pianist, date to be announced; Despy Karlos, pianist, in March. Lectures by Bernice Frost, in December; Henry Black; and Betty Schaupp Folger.

Savannah Concert Orchestra. Washington Ave. Auspices: American Federation of Musicians, Local 444. Conductor: O. H. McClellan. President: William Wolfe. Savannah High School Auditorium, 1,700. Approximately eight concerts. First concert, with musicians from Savannah Music Center, Nov. 20.

Savannah Music Center. Co-chairmen of Advisory Board: Hadley B. Cammack and Kenneth Wolfe.

University of Georgia Off-Campus Center Series, 20 Gaston St. Auspices: Delta Chapter of Beta Phi. Armstrong College Auditorium, 450. Despy Karlos, pianist, Nov. 3; Rudolph Kratina, cellist, Dec. 29; Howard Thomas, art lecturer, Jan. 18; University of Georgia Glee Club, Feb. 21; University Theatre, March 19.

American Guild of Organists, Savannah Chapter. Dean: Mrs. Robert Fennell.

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COLORADO

Denver

By JOHN C. KENDEL



Arthur M. Oberfelder, manager, Super DeLuxe Concert Series, Denver



Saul Caston, musical director of the Denver Symphony

Denver Symphony, 625 Kittredge Bldg. Auspices: Denver Symphony Society. Conductor: Saul Caston. President: Mrs. Lawrence C. Phipps. Manager: Helen Black. Municipal Auditorium, 3,281. Twenty subscription concerts; ten youth concerts. Subscription series soloists: Leonard Warren, Oct. 24; Walter Eisenberg, Oct. 31; Ruthabeth Conrad, Nov. 14; John Browning, Nov. 21; Lamont Singers of the University of Denver, Dec. 5; Storm Bull, Dec. 12; Zino Francescatti, Dec. 19; Robert Casadesus, Jan. 16; Walter Eisenberg, Jan. 23; Harold Whippler, Feb. 13; Frederick Hoeppner, Feb. 20; Nathan Milstein, Feb. 27; William Kapell, March 6. Guest conductor: Leopold Stokowski, Jan. 30.

Super Deluxe Concert Series, 1714 Stout St. Auspices: Arthur M. Oberfelder. Municipal Auditorium, 3,281. Patrice Munsel, Oct. 16; Ana Maria's Spanish Ballet, Oct. 25 and 26; Ballet Russe de Monte Carlo, Nov. 2; Rudolf Firkusny, Nov. 6; Sadler's Wells Ballet, Nov. 17 to 19; Vladimir Horowitz, Nov. 20; Yehudi Menuhin, Dec. 7; Artur Rubinstein, Jan. 10; Gregor Piatigorsky, Jan. 18; de Paur Infantry Chorus, Jan. 22; Jussi and Anna-Lisa Bjoerling, Feb. 12; American National Ballet Theatre, Feb. 16; Marian Anderson, April 3; Hildegarde, April 28; Mischa Elman, date to be announced; Les Ballets de Paris, date to be announced.

Denver Grand Opera Company, Colfax and Logan Sts. Auspices: Catholic Charities. Conductor: Msgr. Joseph Bosetti. Business manager: Father Kolka. Municipal Auditorium, 3,281. Verdi's La Traviata, with guest artists from Metropolitan Opera Company, local chorus and soloists, April 23 to 25.

Lamont Singers of the University of Denver, 909 Grant St. Conductor: Florence Lamont Hinman. Harl McDonald's The Tragic Cycle, with the Denver Symphony, Dec. 5; Gluck's Orfeo ed Euridice, in concert form, with Denver University Orchestra, in the spring; two major performances with the opera workshop during the spring and summer.

Denver Musicians' Society, 3222 Josephine St. President: Edith B. Wesson. Eight concerts with local artists.

Denver Municipal Band, City and County Bldg. Auspices: City and County of Denver. Conductor: Henry Everett Sachs. City Park, 5,000. Concerts nightly for six weeks, beginning July 4.

Denver Municipal Chorus, City and County Bldg. Auspices: City and County of Denver. Conductor: John C. Kendel. Municipal Auditorium, 3,281. Handel's Messiah, Dec. 17.

Colorado Springs

By RAY BERRY

Plans for the 1951 summer music festival, presented by the Fine Arts Department of Colorado College in connection with its regular summer session, are already in progress, and the festival will again bring to the community many top-ranking musical artists as performers and faculty members.

A Colorado Springs chapter of the American Guild of Organists was organized in January, 1950. In addition to its other activities, the organization plans the programs for the Shove Memorial Chapel concert series.

The series of recitals co-sponsored by the Colorado Springs Fine Arts Center and Colorado College, and presented in the Fine Arts Center Theatre, have been discontinued, but plans are now under way for other musical organizations in the city to resume the series.

Colorado Springs Symphony, Auspices: Colorado Springs Symphony Orchestra Association. Conductor: Frederick Boothroyd. Manager: Lucinda Shutt, 1018 E. Willamette St. High School Auditorium, 1,450. Six subscription concerts. Soloists: Max Lanner, Nov. 2; Zino Francescatti, Dec. 12; Eleazar de Carvalho, guest conductor, Jan. 11; Denver Symphony, Feb. 7; Blanche Thebom, March 8; John Creighton Murray, April 19.

American Music Society, President: Mrs. Don Lawrie, 1335 N. Nevada Ave. Joint Christmas concert with the Colorado Springs Music Club; monthly meetings.

Colorado Springs Music Club. President: Mrs. Frances Pond, 2020 N. Corona St. Joint Christmas concert with the American Music Society, in December; monthly program-meetings devoted to French music. Sponsors a Junior Music Club and a Juvenile Music Club.

Colorado Springs Composers' Guild. President: Reuel Lahmer, Route 1, Austin Bluffs. Weekly broadcasts throughout the year; monthly program-meetings.

American Guild of Organists, Colorado Springs Chapter. Dean: Ray Berry, 3162 W. Colorado Ave. Ten program-meetings including workshops, recitals, and choir festivals. Plans the monthly Shove Memorial Chapel concerts.

Colorado College. Fine Arts Department executive director: Carol Truax. Perkins Hall, 400. Three recitals monthly by faculty members, students, and artists and organizations from the community.

Taylor Memorial Concerts. Endowed series of recitals, cantatas, and oratorios. Grace and St. Stephen's Church. Programs twice monthly, fall, winter, and spring. Recitals by Frederick Boothroyd and others.

Colorado Springs Women's Chorus. President: Mrs. Esther M. Casselman, 219 E. Vrain St. Appearances in and about the city.

Pueblo

By RODNEY TOWNLEY

Pueblo Civic Symphony. Auspices: Pueblo Civic Symphony Association. Conductor: Rafaello Cavallo. Assistant conductor: Adolph Otterstein. Memorial Hall. Soloists: Jane Pendleton, Oct. 16; Roman Totenberg, Nov. 20; Claudia Pinza, Jan. 9; Anna Zador, Feb. 12; Marygene Henderson, March 13. Request program, April 23.

(Continued on page 307)

ARIZONA

Phoenix

By MARY MILDRED WILLIAMS

George Bennett is the new concertmaster of the Phoenix Symphony; he succeeds Sidney Tretick, who resigned to resume his concert career. A new organization, Musical Artists of the West, has been established to introduce western artists to Phoenix.



Robert Lawrence, conductor of the Phoenix Symphony

Phoenix Symphony, 1644 N. Alvardo St. Auspices: Phoenix Symphony Association. Conductor: Robert Lawrence. President: F. K. Steiner. Phoenix Union High School Auditorium, 2,010. Six subscription concerts; one children's concert. Subscription series soloists: Arizona State College Chorus, Nov. 8; Frank Glazer, Dec. 12; Clotilde Miller and Louise Clow, Jan. 17; Fredell Lack, Feb. 7; James Pease and Arizona State College Chorus, March 1; Vera Franceschi, April 11.

Greater Phoenix Series, 101 E. Adams St. Auspices: Mrs. Archer Linde. Phoenix Union High School Auditorium, 2,010. Kirsten Flagstad, Nov. 20; Charles Laughton, Jan. 6; de Paur Infantry Chorus, Jan. 15; Clifford Curzon, Feb. 20; Whittemore and Lowe, Feb. 27; Tossy Spivakovsky, April 12; Leonard Warren, April 16. Extra events: Little Red Riding Hood, with Vernon Hayes, Jr., Sept. 29; Jeanette MacDonald, Oct. 25; Israel Philharmonic, March 6.

Phoenix Musicians Club. President: Mrs. Walter J. Larkin, 334 W. Coronado Rd. Program chairman: Mrs. Gene Redewill. Woman's Club Auditorium, 300. Semi-monthly programs; semi-monthly radio programs; bi-monthly study meetings; monthly programs at Veterans' Hospital and State Hospital; sponsors music clubs at four age levels; awards annual $25 prize in composition contest.

Arizona Society of Composers. President: Mrs. T. J. Prescott, 48 W. Holly St. Eight regional meetings, held alternately in Phoenix and Tucson; prizes awarded to members for compositions.

Orpheus Club. Male chorus. Director: Ralph Hess. Assistant director: Philip H. Shaw. President: John H. Holland. Phoenix Union High School Auditorium, 2,010. Two concerts. Two appearances at Hotel Westward Ho; joint program with Lyric Club during National Music Week; several concerts in other Arizona cities.

Piano Teachers Association. President: Mrs. Luther Steward, 51 N. Mitchell Drive. Public Library Room, 215. Monthly meetings; teachers' symposiums; annual benefit concert.

Arizona Music Teachers Association. President: Mrs. O. P. Knight, 1831 E. 5th st., Tucson.

Lyric Club. Women's chorus. Auspices: Phoenix Musicians Club. Director: Lee Miller. President: Mrs. Ralph B. Howard. Central Methodist Church Auditorium. Two programs. Joint concert with Orpheus Club during National Music Week.

Arizona Federation of Music Clubs. President: Forrest Thornberg. Young artist contest chairman: Mrs. Gene Redewill.

Musical Artists of the West. Manager: Belle Stewart and Associates.

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Worcester

By RAYMOND MORIN

The main event of the 91st Worcester Music Festival was the first performance of Paul Creston's Symphony No. 3, Op. 48 (Three Mysteries), commissioned by the Worcester County Musical Association.

Worcester Music Festival. Auspices: Worcester County Musical Association. Music director: Boris Goldovsky. President: John Z. Buckley. Municipal Auditorium, 3,500. Philadelphia Orchestra, with soloists.

Worcester Civic Music Association. Auspices: Civic Music Association. President: Leslie B. Goff. Municipal Auditorium, 3,500. Alexander Brailowsky, Nov. 16; Rochester Philharmonic, Dec. 7; Giuseppe di Stefano, Jan. 5; Cleveland Orchestra, Feb. 9; Ruggiero Ricci, Ferrante and Teicher, March 1; Astrid Varnay, March 29; de Paur Infantry Chorus, April 7.

Worcester Art Museum, 55 Salisbury St. Director: George L. Stout. Museum Court, 1,000. Concerts to be announced.

Becker College Series. Director: Raymond Morin. Horticultural Hall. Jorge Bolet, Feb. 25; Luis Pichardo, March 18; Harvard Glee Club; joint concert by musical clubs of Becker College and Worcester Polytechnic Institute.

Fine Arts Course, Clark University. Director: Loring H. Dodd. Ten events, including three in the field of music and dance: Little Singers of Paris, Oct. 25; Adele Addison, Nov. 6; Imaz and her dance troupe, Nov. 21.



Leslie B. Goff, president, Worcester Civic Music Association



John Z. Buckley, president of the Worcester Music Festival

Worcester County Light Opera Club. Music director: Harry Levenson. President: George Shamgoshian. Atwood Hall, Clark University, 800. Robin Hood, in December; spring production to be announced.

Worcester County Young Artists Recitals. Chairman: Raymond Morin. Horticultural Hall. Six concerts by performers selected from Worcester and Worcester County through auditions.

Little Symphony. Director: Harry Levenson. Municipal Auditorium, 3,500. Pop concert, Boris Goldovsky, soloist, Nov. 7.

Worcester Youth Orchestra. Conductor: Harry Levenson. Atwood Hall, Clark University, 800. Two concerts.

Miscellaneous Events. Brigadoon, Municipal Auditorium, 3,500, Sept. 27; Les Petits Chanteurs de la Côte d'Azur, Little Theatre, Oct. 4; Margaret Truman, Auditorium, Oct 20; The Student Prince, Auditorium, Oct. 16; Les Ballets de Paris, Auditorium, Nov. 30; Handel's Messiah, with Worcester Oratorio Society, Auditorium, Dec. 10.

MASSACHUSETTS

Springfield

By VICTOR PRAHL

With five major concert series in Springfield, and those of nearby Holyoke and Westfield, plus the series at Smith College, Amherst College, Mt. Holyoke College, and the University of Massachusetts, in Amherst, this is the fullest musical season this vicinity has seen in some years.

Springfield Symphony, 49 Chestnut St. Auspices: Springfield Symphony Society. Conductor: Alexander Leslie. President: Russell Davenport. Municipal Auditorium, 3,218. Five subscription programs; four youth concerts; one fall and two spring Pop concerts. Subscription series soloists: Earl Wild, Oct. 17; Ossy Renardy, Nov. 28; Joseph de Pasquale, Jan. 28; Lois Schaefer, Feb. 20; symphony chorus, March 13.

Young People's Symphony. Conductor: Alexander Leslie. Three concerts.

Springfield Community Concert Association, 1231 Main St. Auspices: Springfield Junior League. President: Raymond T. King. Municipal Auditorium, 3,218. Royal Philharmonic, Oct. 24; Yehudi Menuhin, Nov. 13; Clifford Curzon, Jan. 19; Elena Nikolaidi, March 27.

Springfield Celebrity Series, 1225 Main St. Auspices: Business and Professional Women's Club. President: Josephine McQueston. Municipal Auditorium, 3,218. Isaac Stern, Nov. 2; Jan Peerce, Dec. 13; Patrice Munsel, Feb. 16; de Paur Infantry Chorus, April 9.

Wagner Series, Court Square Theatre, Court Square. Auspices: Ticket Service, Inc. Directors: Charles W. Teague and Arthur V. Mann. Municipal Auditorium, 3,218. Ferruccio Tagliavini, Oct. 10; Carlos Ramirez, Nev. 15; La Bohème, Dec. 15; Don Cossack Chorus, Jan. 8; George Copeland, Feb. 2.

Springfield Symphony Chorus. Director: Prescott Barrows. Handel's Messiah, Dec. 11.

YMCA Sunday Afternoon Series, 122 Chestnut St. President: Charles E. Lee. Municipal Auditorium, 3,218. Jerard Jennings, Nov. 5; Alexander Sved and Mary Curtiss, Nov. 19; Cleveland Orchestra, Feb. 11; Mt. Holyoke Glee Club, and Harvard Band, March 4.

Springfield Chamber Group, 19 Wilder Place. Director: Jan Stocklinski. Old First Church, Latimer Room. Three concerts.

Tuesday Morning Music Club. Women's Club House, Spring St. President: Ruth B. Samson. Barondon Trio, Nov. 7; John Delevoryas and Nancy Eaton, Jan. 16; Frances Bible, Feb. 20; Daniel Ericourt, April 17.

Providence

By DAVID LAURENT

Most of the important musical events are now presented in the State Veterans Memorial Auditorium. These include the programs of the Rhode Island Philharmonic, which has moved its Providence concerts to that hall from the Rhode Island School of Design Auditorium. The Rhode Island College of Education and the Rhode Island branch of the American Association of University Women are presenting the Rhode Island Celebrity Series of four subscription concerts.

RHODE ISLAND

Rhode Island Philharmonic, P. O. Box 1143. Auspices: Rhode Island Philharmonic Orchestra, Inc. Conductor: Francis Madeira. President: Irene Mulick. Manager: Raymond G. Williams. Serves five communities. Veterans Memorial Building, 2,199, in Providence; East Senior High, in Pawtucket; Junior High, in Woonsocket; Rogers High, in Newport; Senior High, in Westerly. Three subscription programs in each community; ten state-sponsored concerts in public schools; youth concerts; Pop concerts. Subscription series soloists: Ralph Einstein, pianist, Nov. 14 to 21; David Cunningham, tenor, Jan. 25 to 31; Mary Becker, violinist, March 27 to April 2.

Boston Symphony. Auspices: Boston Symphony Society. Local manager: Raymond G. Williams, 31 Laurel Ave. State Veterans Memorial Auditorium, 2,199. Five subscription concerts, beginning Oct. 31.

Community Concert Association, 31 Laurel Ave. President: Mrs. Arthur M. Allen. Manager: Raymond G. Williams. State Veterans Memorial Auditorium, 2,199. Royal Philharmonic, Oct. 23; Columbus Boychoir, Dec. 11; Isaac Stern, Feb. 15; Polyna Stoska, March 13; Clifford Curzon, April 9.

Chopin Club, 60 Sargent Ave. President: Mrs. Carl Schrayshuen. Froebel Hall, 200. Churchill House, 500. Guest Night, Beatrice Krebs, mezzo-contralto, Nov. 9; Valentine Musicale, soloist to be announced, Feb. 11; President's Day Musicale, artist to be announced, May 10; regular monthly programs.

Monday Morning Musical Club, 63 Washington St. President: Mrs. Matthew Gallagher. Regular monthly programs.

Providence Chamber Music Society, Box 895. President: David L. Stackhouse. Art Club. Series of subscription concerts.

Rhode Island Conservatory, 280 Washington St. Director: Maurice A. Lewis. Conservatory, and St. Mary's Seminary Auditorium. Handel's Messiah, by Conservatory Chorus and YMCA Oratorio Society, Dec. 17.

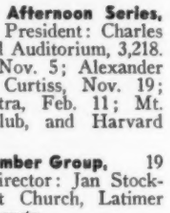
Rhode Island School of Design Museum, 224 Benefit St. Acting Director: Roberta Alford. President: Max W. Sullivan. Rhode Island School of Design Auditorium, 900. Juilliard String Quartet, Nov. 14; Griller String Quartet, with Reginald Kell, Jan. 23; Pasquier Trio, March 20; Loewenguth Quartet, April 10.

Brown University. Brown-Pembroke Concert Series. President: Henry M. Wriston. Manager: Arlan R. Coolidge. Alumnae Hall, 800, Pembroke College. Jean Madeira, contralto, and Francis Madeira, pianist, Oct. 22; Mildred Pansy and Millard Thomson, duo-pianists, Nov. 5; University String Quartet, Feb. 20; Brown-Pembroke Chorus, March 6; Nicole Henriot, pianist, March 15; Pembroke College Glee Club and Wesleyan College Glee Club, April 6; Brown-Pembroke Orchestra, April 13; Brown University Glee Club, April 24.

Other events: Flor Peeters, in Sayles Hall, Dec. 4.



Mrs. Arthur M. Allen, president, Community Concert Association, Providence



Francis Madeira, conductor of the Rhode Island Philharmonic, Providence

American Guild of Organists, Rhode Island Chapter, Music Department, Brown University. Dean: William Dinneen. Sayles Hall and various churches. Margaret Powers, organist, Oct. 16; Huntington Byles, lecturer, Nov. 20; Margaret Prew, flutist, and Roy Bailey, organist, Jan. 15; Hope Hedberg, organist, April 16; William Self, organist, May 8; other events to be announced.

University Glee Club. Director: William Dinneen. President: Charles B. MacGowan. Rhode Island School of Design Auditorium, 900. Two subscription concerts, with soloists, Dec. 10 and March 30.

Chaminade Club, 21 Keith Ave., Cranston. President: Mrs. Charles Goodchild. Programs and soloists to be announced.

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CONNECTICUT

New Haven



Hugo Kortschak, co-conductor of the New Haven Symphony



Richard Donovan, co-conductor of the New Haven Symphony

By GORDON E. ARMSTRONG

Two choral groups here have new conductors this season. Parke S. Barnard, conductor of the Yale Choral Society, has assumed the direction of the Woman's Choral Society, and Walter S. Collins II is now in charge of the University Glee Club.

New Haven Symphony, 837 Chapel St. Auspices: Yale University. Conductors: Richard Donovan and Hugo Kortschak. Manager: Daggett M. Lee. Woolsey Hall, 2,695. Six subscription concerts; six Pop concerts, five conducted by Harry Berman, one by guest conductor (in Yale Bowl); three youth concerts, conducted by Mr. Berman. Subscription series soloists: Bruce Simonds, Oct. 10; Martha Lipton and Andrew McKinley, Nov. 8; Joseph Fuchs, Nov. 28; Alfred Newman, guest conductor, Jan. 23; Keith Wilson, guest conductor, Nicole Henriot, soloist, Feb. 27; Jean Graham, March 27.

Woolsey Hall Concert Series, 837 Chapel St. Auspices: Yale University. Manager: Daggett M. Lee. Woolsey Hall, 2,695. Rudolf Serkin, Oct. 31; Boston Symphony, Nov. 14; James Melton, Dec. 5; Szymon Goldberg, Jan. 9; Vladimir Horowitz, Jan. 30; Gladys Swartout and Giuseppe di Stefano, Feb. 13; Boston Symphony, March 13.

Yale University School of Music, 124 College St. Chamber Music Series. Sprague Memorial Hall, 726. English Intimate Opera Company, Oct. 17; William Klenz and William Gant, Nov. 21; Budapest String Quartet, Jan. 16; New Music String Quartet, Feb. 20; Faculty Ensemble, March 20.

Other concerts: William Gant, Oct. 26; Ralph Kirkpatrick, Nov. 29, Dec. 6 and 13; Myra Hess, Feb. 15.

Newberry Memorial Organ Series. Woolsey Hall, 2,695. Luther Noss, Nov. 12 and Feb. 11; Frank Bozyan, Dec. 10 and Jan. 14.

Manhattan Civic Opera Company, 194 Orange St. Conductor: Francesco Riggio. Manager: Giorgio D'Andria. Shubert Theatre, 1,680. La Bohème, date to be announced.

Connecticut Experimental Theatre, 194 Orange St. Director and conductor: Francesco Riggio. Shubert Theatre, 1,680. Productions to be announced.

Yale Glee Club, 165 Elm St. Auspices: Yale University. Director: Marshall Bartholomew. Woolsey Hall, 2,695. Twenty-five concerts here and on tour, including joint appearances with Princeton Glee Club, Nov. 17; Harvard Glee Club, Nov. 24; Smith College Chorus, Dec. 8 (Springfield, Mass.), and Dec. 9 (Northampton, Mass.); Caribbean area tour, March 29 to April 7; commencement concert, June 11; Pacific coast tour, June 12 to 24.

University Glee Club, 32 High St. Director: Walter S. Collins II. President: Fred Hewitt. Woolsey Hall, 2,695. Christmas and spring concerts.

Women's Choral Society of New Haven, 911 Temple St. Director: Parke S. Barnard, President: Ida M. Ross. Woolsey Hall, 2,695. Spring concert.



Francesco Riggio, conductor of the Manhattan Civic Opera Company, New Haven



Daggett M. Lee, manager of the Woolsey Hall Concert Series, New Haven

Business and Professional Men's Orchestra, 1040 Chapel St. Conductor: Harry Berman. President: Emerson Stone. Sprague Memorial Hall, 726. Music Week concert.

Johnson Junior Symphony, 85 Church St. Conductor: Harry Berman. Woolsey Hall, 2,695. Music Week concert.

Hartford

By CARL E. LINDSTROM

Hartford Symphony, 800 Main St. Auspices: Symphony Society of Greater Hartford. Conductors: Moshe Paranov and George Heck. President: Willard B. Rogers. Manager: David N. Shulman. Bushnell Memorial Auditorium, 3,100. Six subscription concerts; two youth concerts. Subscription series soloists: Gordon Manley, Nov. 5; William Kroll, Dec. 3; David Soyer, Jan. 14; Toni and Rosi Grunschlag, Feb. 11; Julius Baker, March 11; choral group, April 8.

Bushnell Symphonic Series, 166 Capitol Ave. President: Charles F. T. Seaverns. Managing director: William H. Mortensen. Bushnell Memorial Auditorium, 3,100. Royal Philharmonic, Oct. 13; New York Philharmonic-Symphony, Nov. 7; Rochester Philharmonic, Dec. 5: Philadelphia Orchestra, Dec. 13; Cleveland Orchestra, Feb. 12; Boston Symphony, March 12.



Harold Berkley, conductor of the Hartford String Orchestra



Frank Pandolfi, artistic director, Connecticut Opera Association, Hartford

Connecticut Opera Association, 926 Main St. Artistic director: Frank Pandolfi. Conductor: Nicola Rescigno. Bushnell Memorial Auditorium, 3,100. Guest artists: Dorothy Kirsten, Gertrude Ribla, Anna Kaskas, Ferruccio Tagliavini, Louis Roney, Angelo Pillotto.

Hartt Opera Guild, 187 Broad St. Auspices: Julius Hartt Musical Foundation. Conductor: Moshe Paranov. Stage director: Elemer Nagy. Hartt Auditorium, 500. Eight performances, productions and dates to be announced.

Oratorio-Chorale of Connecticut, 635 Main St. Conductor: Herbert A. France. President: Robert Merritt. Business manager: Frank A. Burke. Bushnell Memorial Auditorium, 3,100. Two concerts.



Moshe Paranov, co-conductor of the Hartford Symphony



George Heck, co-conductor of the Hartford Symphony

Musical Club of Hartford, 55 Wardwell Rd., West Hartford. President: Mrs. Wendell P. McKown. Colonial Room, Bushnell Memorial, 300. Appleton and Field, Nov. 30; Irma Cooper, Jan. 4; Loewenguth String Quartet, April 17.

Hartt Symphony, 187 Broad St. Auspices: Julius Hartt Musical Foundation. Conductor: Moshe Paranov. Bushnell Memorial Auditorium, 3,100. Concert, Myra Hess, soloist, Jan. 26.

Hartford String Orchestra, 68 Wilson St. Conductor: Harold Berkley. President: Barney Wallace. Weaver High School Audtiorium. Two concerts.

Choral Club of Hartford, 100 Pearl St. President: John J. Kidney. Business manager: C. K. Oaks. Bushnell Memorial Auditorium, 3,100. Two concerts.

Hartford School of Music, 834 Asylum Ave. Hartford School of Music Symphony. Conductor: George Heck. Various auditoriums. Four concerts. Faculty chamber-music series. Opera workshop. Modern dance groups.

Bridgeport

By ETHEL K. LACEY

Connecticut Symphony. Conductor: Daniel Saidenberg. President: Herbert Cohen. Klein Memorial Auditorium, 1,500. Four concerts. Soloists: Ruth Steinkraus, Beverley Huntinger, Patricia Travers, Fairfield University Glee Club. Series of summer Pop concerts at Fairfield University.

Wednesday Afternoon Musical Club. President: Mrs. Frederick R. Fish. Artist program chairman: Mrs. Herbert J. Barnsley. Klein Memorial Auditorium, 1,500. Nadine Conner, Nov. 27; Charles L. Wagner Opera Company, in The Barber of Seville, Jan. 16; Indianapolis Symphony, Feb. 12; Appleton and Field, April 9. Four concerts by members; Christmas carol festival; special musical event during Music Week.

Klein Memorial Auditorium Concert Series. Business manager: John Molloy. Auditorium, 1,500. Charles L. Wagner Opera Company, in La Bohème, Dec. 3; Mask and Wig Club, Dec. 8; Ballet Russe de Monte Carlo, in February. Other events to be announced.



Daniel Saidenberg, conductor, Connecticut Symphony, Bridgeport



Mrs. Frederick R. Fish, president, Wednesday Afternon Musical Club, Bridgeport

Schwaebischer Maennerchor of Bridgeport. Klein Memorial Auditorium, 1,500. Lauritz Melchoir, Dec. 2.

Manufacturers' Chorus. Director: Roland Heermance. President: Douglas Cann. Fortieth anniversary concert, with guest artist, in April. Concerts in Norwalk, Monroe, and Madison, Conn., and in Poughkeepsie and Bedford Hills, N. Y.

VERMONT

Manchester

Manchester's first organized concert series was held last summer at the new Southern Vermont Art Center. The Vermont Symphony and the Middlebury College Composers' Conference Chamber Orchestra, both directed by Alan Carter, were heard in concerts, and Eugene List, Stell Andersen, Helen Olheim, Richmond Gale, and the Gertrude Bary Ensemble appeared as soloists. The concerts were held in the natural outdoor amphitheatre outside the art gallery. A more complete series is now being planned for the summer of 1951, as part of a program combining all the arts.

Southern Vermont Art Center. Business manager: Richard M. Ketchum. Amphitheatre, 2,000. Summer concert series.

Let's Make an Opera

The Benjamin Britten and Eric Crozier entertainment entitled Let's Make an Opera opened on Broadway in the Golden Theatre on Dec. 13, and closed on Dec. 16 after five performances. The only change in cast from the out-of-town production reviewed in the Dec. 15 issue was the substitution of Rosalind Nadell for Elizabeth Wysor in the part of the nurse. At the second performance, attended by this reviewer, the audience struggled with fair success to sing the charming songs Britten wrote for audience participation. Norman Del Mar conducted with enviable energy and a zealousness worthy of a more rewarding cause.

—Q. E.

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HARRISON COMMUNITY STUDIO ASSOCIATION
Margaret Denison, Secretary

San Antonio

By GENEVIEVE TUCKER

Victor Alessandro, conductor of the Oklahoma Symphony, has been appointed musical director of the San Antonio Symphony, succeeding Max Reiter, who died in December. While Mr. Alessandro's permanent appointment does not become effective until the beginning of the 1951-52 season, he is conducting the remainder of the concerts of this season.

The San Antonio Little Symphony has been organized by the McCrory-Escott Management to give concerts in smaller communities and to give young artists opportunities for solo appearances with orchestra. The orchestra is made up of seventeen members of the San Antonio Symphony and is under the direction of Julius Hegyi, assistant conductor and concertmaster of the larger organization. Tours will precede and follow the regular symphony season, and occasional concerts will be given in San Antonio.

Another new organization is the San Antonio Opera Guild, which plans to present light operas throughout the year in the Municipal Auditorium and the Sunken Garden Open-Air Theatre. Rufus Craddock is the production manager and musical director, Littrell Tibbetts the stage director, and Ruth Matlock the ballet director. Conductors will be San Antonio musicians.

St. Mary's University has established a music department headed by Bro. Frank Sturchio.

String students in the public schools have increased to 1,000 from the 300 of last year. Orchestras have been established in all junior high schools, and will be established in all senior high schools by next year. G. Lewis Doll is the director of music in the public schools.

San Antonio Symphony, 916 Maverick Bldg. Auspices: San Antonio Symphony Society. Acting conductor, remainder of 1950-51 season, and regular conductor, 1951-52 season: Victor Alessandro. President: Jesse H. Oppenheimer. Manager: A. M. Walker. Municipal Auditorium, 6,000. Fifteen subscription concerts; eight youth concerts (junior high school auditoriums); five children's concerts, with Mrs. Max Reiter, narrator; eight concerts at Lackland Air Force Base; fifteen concerts on tour in Texas. Subscription series soloists: Rudolf Firkusny, Nov. 11; Yehudi Menuhin, Nov. 18; Kirsten Flagstad, Nov. 25; Singers' Society of the San Antonio Symphony, Charles Stone, director, Dec. 2; Leopold Stokowski, guest conductor, Dec. 16; Julius Hegyi (concertmaster), Dec. 30; Artur Rubinstein, Jan. 13; Eugene Ormandy, guest conductor, Jan. 20; Gregor Piatigorsky, Jan. 27; Clifford Curzon, Feb. 24; Sigi Weissenberg, March 10; Erica Morini, March 17; Frances Yeend, March 24.

Grand Opera Festival. Auspices: San Antonio Symphony Society. Director: Jonel Perlea. Stage director: Anthony L. Stivanello. Choral director: Charles Stone. Choreographer: Ruth Russell Matlock. Scenic designer: Peter Wolf. The Barber of Seville, Feb. 10; Aida, Feb. 11; Salome, with Ljuba Welitch, and The Old Maid and the Thief, Feb. 17; Madama Butterfly, with Dorothy Kirsten, Feb. 18.

Artist Series. Auspices: Tuesday Musical Club. President: Mrs. Arthur Biard. Series chairman: Mrs. Lawrence P. Baldwin, 104 W. Summit Ave. San Pedro Playhouse, 655. Four afternoon concerts. Helen Clayton and Howard Jarratt, Oct. 31; Robert Weede, Nov. 28; Joan Hammond, Jan. 30; Brooks Smith, March 13.



Mrs. Arthur Biard, president, Tuesday Musical Club, San Antonio



Eric Sorantin, director, San Antonio Chamber Music Society

Friends of Music Series. Sponsor: Mrs. James E. Devoe, St. Anthony Hotel. Municipal Auditorium, 6,000. Jeanette MacDonald, Oct. 30; Longines Symphonette, Nov. 13; Ballet Russe de Monte Carlo, Dec. 18; Ferruccio Tagliavini, Jan. 8; Eleanor Steber, Jan. 18.

San Antonio Chamber Music Society. Chairman: Ray S. Erlandson. Director: Eric Sorantin, 822 Ogden St. San Pedro Playhouse, 655. Kroll String Quartet, Oct. 11; English Intimate Opera Company, Nov. 14; Hungarian String Quartet, Dec. 17; Chigi String Quintet, March 13.

San Antonio Opera Guild. Production manager and musical director: Rufus Craddock. Stage director: Littrell Tibbetts. Ballet director: Ruth Matlock. President: Jim Maverick, Babcock Rd., Route 2, Box 130. Local singers and conductors. The New Moon, Sept. 19; Sweethearts, in October.

San Antonio Little Symphony. Conductor: Julius Hegyi. Manager: McCrory-Escott Management, 337 Westminster St. San Pedro Playhouse, 655. Soloists: John Seagle, Oct. 19; Bess Hieronymus, Nov. 1. Three concerts out of town.

American Guild of Organists, Alamo Chapter. Dean: Joyce Chamberlain, 1108 Kayton Ave. Fritz Heitmann, Oct. 7. Central Christian Church.



G. Lewis Doll, director of public school music, San Antonio



Charles Stone, choral director, Grand Opera Festival, San Antonio

Music Teachers' Association President: H. Grady Harlan, Gibbs Bldg. Program chairman: Hazel Patraitis. Monthly meetings; student contests.

Trinity University. Head of music department: Albert Herff-Beze, 3115 W. Ashby Pl. Additions to faculty: Horace Kebedaux, orchestra and band; Bernice Barry, voice. Piano master classes, conducted by Harold Bauer, in April.

Our Lady of the Lake College, 24th and Durango Sts. Fine Arts Auditorium, 2,000. Philharmonic Orchestra, Eric Sorantin, conductor; Choral Club, Gerald Ingram, director. Concerts, recitals, and a spring music festival.

El Paso

(Continued from page 271)

Keene, April 2.

Series in Ciudad Juarez, Mexico. President: Jesús Vallina. Theatre Victoria, 1,600. Jorge Bolet, Nov. 6; Columbia Concert Trio, Nov. 23; Charles L. Wagner Opera Company, in The Barber of Seville, Feb. 12 (Alhambra Theatre, 2,400).

Mrs. Hallett Johnson Artist Series. Eddie Cantor, Sept. 16; Penthouse Production, presenting Little Red Riding Hood, and Snow White, Oct. 3; Ballet Russe de Monte Carlo, Dec. 15; San Carlo Opera Company, in Madama Butterfly ,Feb. 1; and Aida, Feb. 2; Nelson Eddy, March 24; Hildegarde, March 31.

Waco

By ROXY GROVE

The Waco Symphony is not offering a 1950-51 season. The late Max Reiter, former conductor, found it necessary to resign because of his responsibilities with the San Antonio Symphony.

Waco Civic Music Concerts, 1842 Austin Ave. Auspices: Waco Civic Music Association. President: Roy Hatch. Secretary: Mrs. A. M. Goldstein. Waco Hall, 2,500. Patrice Munsel, Oct. 26; Ana Maria's Spanish Ballet, Nov. 16; Robert Merrill; Luboshutz and Nemenoff.

Baylor University Symphony and Oratorio Chorus. Auspices: Baylor University School of Music. Dean: Daniel Sternberg. Symphony conductor: Gid Waldrop. Choral conductors: Mr. Sternberg and Robert Hopkins. Waco Hall, 2,500. Six concerts. Symphony series soloists: Orazio Frugoni, Oct. 12; Oratorio Society, in Mozart's Requiem in D minor, Nov. 9; Alexander Kipnis, Feb. 1; French Horn Quartet, April 26. Special concerts: Handel's Messiah, Dec. 14; Brahms's Requiem, March 29.

Baylor University Symphonic Band. Conductor: Donald Moore. Waco Hall, 2,500. Three concerts.

International Society for Contemporary Music, and Chamber Music Series. Local adviser: Leon Wagner. Two programs, including one on Nov. 12 devoted to compositions by Mr. Wagner. Three chamber-music programs.

Oklahoma City

By TRACY SILVESTER

This season the Oklahoma Symphony is broadcasting over the Mutual Broadcasting System a weekly one-hour concert on Sunday evenings for 26 weeks. A junior symphony has been organized with full orchestral complement under the auspices of the Junior Chamber of Commerce.

Victor Alessandro, conductor of the Oklahoma Symphony for thirteen years, has been appointed permanent conductor of the San Antonio Symphony beginning with the 1951-52 season.

Oklahoma Symphony: Auspices: Oklahoma State Symphony Society. Conductor: Victor Alessandro. Business manager: George Judd, Jr. Municipal Auditorium, 6,500. Twelve subscription concerts; 26 broadcast concerts. Subscription series soloists: James Melton, Patrice Munsel, Joseph Battista, Nicole Henriot, Yehudi Menuhin, Rudolf Serkin, Leonard Rose, Robert Rudie (concertmaster), David Lloyd, Jane Hobson, Nancy Carr, Edwin Steffe. Broadcast soloists include Angelene Collins, Jean Geiss, Leonard Hambro.

Little Symphony series. Seven concerts by a group of players from the Oklahoma Symphony.

Todd Series. Manager: Harold Milton Todd. Home Theatre, 2,000. Helen Traubel, Don Cossack Chorus, Charles L. Wagner Opera Company in The Barber of Seville, Nelson Eddy, Iva Kitchell.

Home Theatre. Managers: Harold Braucht and Bob Curran. Bruce Foote, Charles L. Wagner Opera Company in La Bohème, Kiss Me Kate, Les Ballets de Paris, Ferrante and Teicher, Irene Hawthorne Dancers, Boris Goldovsky.

Oklahoma Publishing Company. Manager: James Burge. Xavier Cugat, Israel Philharmonic, Sadler's Wells Ballet, Metropolitan Opera Company.

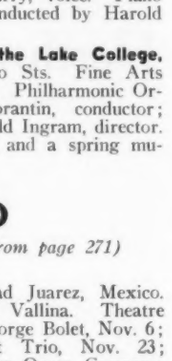
Oklahoma City Chamber Music Society. Six concerts.

Twilight Time Summer Series. Auspices: First Christian Church. Edgemere Under the Stars Amphitheatre, 3,000. Programs by chorus and orchestra during eight-week season.

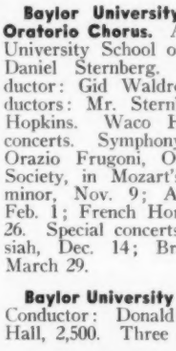
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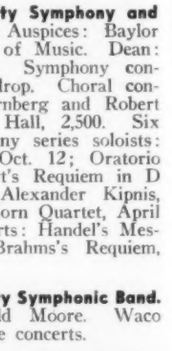
George Judd, Jr., manager, Oklahoma City Symphony



Victor Alessandro, conductor, Oklahoma City Symphony



Burch Mayo, president of the Tulsa Philharmonic Society



H. Arthur Brown, conductor of the Tulsa Philharmonic

Tulsa

By JULIE BLAKELY

Tulsa Philharmonic, 515 S. Main St. Auspices: Tulsa Philharmonic Society, Inc. Conductor: H. Arthur Brown. President: Burch Mayo. Executive secretary: Pansy Chronic. Convention Hall, 2,854. Evening series of seven concerts; Sunday afternoon concerto series of five concerts; youth concerts. Evening series soloists: James Melton, Nov. 2; Rudolf Firkusny, Nov. 27; Appleton and Field, Jan. 8; George London.

(Continued on page 301)

SOUTH CAROLINA

Greenville



Robert B. Cantrick, conductor, Greenville Symphony

By ELEANOR BARTON

Community Concert Association. President: Wendell Keeney. Executive secretary. Mrs. David A. Tillinghast. Edwin Steffe, in November; Solomon, in January; Loewenguth String Quartet, with piano soloist, in February; Dallas Symphony, in March.

Furman University. Director of music: Wendell Keeney. Woman's College Auditorium, 1,200. Chapel Choir. Director: Arnold E. Putnam. Business manager: Bessie Cheros. Local concerts and tri-state tour. University Singers. Director: DuPre Rhame. Handel's Messiah, in December; Gilbert and Sullivan operetta, in May. Tour through five states. Bands. Conductor: Robert B. Cantrick. Christmas concert; spring tour. Faculty recitals by Arnold E. Putnam, DePre Rhame, Charlotte Reid Smith, singers; Jean Deynon, Mona Keeney, Irma Riggins Looper, Wendell Keeney, pianists; Lennie Lusby, violinist; Rita Baker, cellist; W. Lindsay Smith, organist.

Greenville Symphony. Conductor: Robert B. Cantrick. President: Clay Elrod. Woman's College Auditorium, 1,200. Three concerts, with local soloists.

Bob Jones University. Rodeheaver Auditorium, 3,000. Dean of School of Fine Arts: Karl Keefer. Head of music department: John Scripps. Mischa Elman, Oct. 5; Vivienne Bennett, Nov. 23; Set Svanholm, Jan. 12; National Male Quartet, March 16; Four Piano Ensemble, March 30.

University Oratorio Society. Director: John Bartlett. Handel's Messiah, Karl Keefer, conductor with Marilyn Allen, Doris Doe, Arthur Bailey, and Martial Singher as soloists, Dec. 12; Dvorak's Stabat Mater, with Herva Nelli, Anna Kaskas, John Carter, and George London as soloists.

University Opera Association. Charles L. Wagner Opera Company, in La Bohème, Oct. 25. Faust, with Jarmila Novotna, Marilyn Allen, Doris Doe, Charles Kullman, Martial Singher, and Lorenzo Alvary, Dec. 14 and 16.

Municipal Band. Conductor: Vernon Allen. Summer park concerts. Apperances at civic events.

Crescent Music Club. President: Mrs. H. Beaumonde Drake. Woman's Club. Gloria Wilson, pianist, and Thomas Westmoreland, baritone, in January; sacred music program at St. Paul's Methodist Church, in May. Monthly programs.

Music Club of Greenville. President: Mrs. Wake Myers. Woman's Club. Music Week observance; young artist concert, in March. Monthly programs.

Evening Music Club. President: Louise Gray. Eight-piano ensemble, in March. Monthly programs.

Thursday Club. Woman's Club. Wendell Keeney, lecture-recital, in October.



Edwin Gerschefski, director of the Spartanburg Musical Festival

Spartanburg

By DAVID W. REID

Converse College Concerts, School of Music, Converse College. Dean: Edwin Gerschefski. Twichell Auditorium, 2,000. Chamber-music series by faculty members, including Katherine Culyer, soprano; Radiana Pazmor, contralto; Alfonso Cavallaro, violin; Florence Raynolds, cello; Mr. Gerschefski, piano; Eleanor White, piano; John Erickson, piano; Rachel Pierce, organ.

Civic Music Association. President Jack L. Gentry. Secretary: Gladys Lyles. Twichell Auditorium, 2,000. Astrid Varnay, Sept. 18; Gregor Piatigorsky, Nov. 10; James Melton, Feb. 1; Houston Symphony, Feb, 15.

Spartanburg Symphony. Conductor: Pedro Sanjuan. President: Harold Smithyman. Twichell Auditorium, 2,000. Two evening concerts; two children's concerts. Children's concerts soloists: Jo Ellen Gerschefski, Oct. 28; other to be announced.

Spartanburg Music Festival. Director: Edwin Gerschefski. Twichell Auditorium, 2,000. Opera production, Alfonso Cavallaro, conductor; David W. Reid, stage director; Katherine Culyer, chorus director, April 26. Spartanburg Symphony, with children's chorus from public schools, Pauline B. Crews, director, April 27.

Miscellaneous events. U. S. Marine Band, Nov. 13; South Carolina Federation of Music Clubs State Convention, April 4 to 6.

Columbia

By LUCILE D. CONWAY

Columbia Music Festival Association, 13 Arcade Bldg. General manager: Col. L. O. Field. Chairman: Emert Rice. Columbia Township Auditorium, 3,300. Charles L. Wagner Opera Company, in La Bohème, Oct. 27; Yehudi Menuhin, Nov. 15; Alexander Brailowsky, Dec. 8; Robert Shaw Chorale, Jan. 11; Ballet Russe de Monte Carlo, Feb. 6; Risë Stevens, March 28. Spring festival: Columbia Choral Society and winners of young artist auditions, April 26; Carroll Glenn and Eugene List, April 17.

Columbia Choral Society, 13 Arcade Bldg. Director: Guthrie Darr. President: George E. Moore. Columbia Township Auditorium, 3,300. Handel's Messiah, Dec. 2 and 3; Kleinsinger's I Hear America Singing, April 26.

Greensboro

(Continued from page 279)

sity of North Carolina, Spring Garden and Tate Sts. Aycock Auditorium, 2,600. Lecture-Entertainment Series: Richard Dyer-Bennet, Oct. 6; Cornelia Otis Skinner, Oct. 31; Charles Laughton, Nov. 7; Malcolm Miller, Dec. 6; Helen Jepson (lecture), Jan. 16; Sir Angus Fletcher, Feb. 1; Pearl Buck, Feb. 26; Dudley-Maslow-Bales Dance Group, March 14; T. V. Smith, April 19.

School of Music. Dean: H. Hugh Altvater. Music Building Auditorium, 250. Wade R. Brown Series, by faculty members. Jane Wharton, Oct. 3; William C. DeVeny, Nov. 19: George M. Thompson, Feb. 4; Inga Morgan and Elizabeth Cowling, Feb. 14; Women's College Trio, Feb. 25; Jean Schneck, March 4; Robert Darnell, April 8.

Special events: North Carolina State Music Teachers' Conference, Oct. 16; Arts Forum, March 8 to 10; North Carolina State High School Music Contest-Festival, April 10 to 13.

Woman's College Choir. Director: George M. Thompson. Aycock Auditorium, 2,600. Christmas concert, Dec. 17; spring concert, March 18.

Greensboro College, College Place. Dean of School of Music: Gustav Nelson. Odell Memorial Building, 1,225. Faculty recitals by Gustav Nelson, Don Hansen, Vergil Singer, and E. L. Williams.

Other events: three concerts during Music Week; dedicatory organ recital in the spring.

College music organizations: Little Singers, Vergil Singer, director; glee club, E. L. Williams, director; orchestra, Don Hansen, director.

Guilford College A Cappella Choir. Director: Charles C. Underwood. Plans include a spring tour to Florida.

Agricultural and Technical College. Richard B. Harrison Auditorium, 1,300. Roland Hayes, Oct. 25; Camilla Williams, Nov. 16; other events.

Bennett College. Annie Merner Pfeiffer Chapel, 900. Lyceum Series: One-World Vocal Ensemble, Nov. 9; Morehouse College Glee Club, Nov. 24; The Martis, Feb. 20; two additional events.

American Guild of Organists, Piedmont North Carolina Chapter: Dean: Austin C. Lovelace. Six events, including a choir festival, First Presbyterian Church, Oct. 15.

Greensboro Choral Society, Vassar School of Music, W. Market St. Director: Walter E. Vassar. President: William McIver. Radio, theatre, and civic club programs.

Repertory Opera Company, 2312 LaFayette Ave. Manager: Amelia Hall Cardwell. Menotti's The Old Maid and the Thief, and The Telephone; Phillips' Don't We All; Wolf-Ferrari's The Secret of Suzanne.

Shriners' Concert. Aycock Auditorium, 2,600. Jean Bradley, Oct. 26.

Winston-Salem

(Continued from page 279)

to the development of the year-round program.

Arts Council, Box 3021. President: Mrs. Kenneth F. Mountcastle. Executive secretary: Gertrude Elliot. Reynolds Auditorium, 2,223. Cincinnati Symphony, March 14.

Civic Music Association, 609 Holly Ave. President: Ralph P. Hanes. Reynolds Auditorium, 2,223. National Male Quartet, Nov. 18; Robert Merrill, Dec. 14; American National Ballet Theatre, Jan. 16; Houston Symphony, Feb. 17; Nikita Magaloff, March 3; Astrid Varnay, April 5.

Winston-Salem Symphony, Box 71, Salem Station. Auspices: Winston-Salem Symphony Association. Conductor; James R. Lerch. President: Paul Kolb. Chairman, Woman's Committee: Mrs. Robert F. Porter. Reynolds Auditorium, 2,223. Three concerts. Soloists: Eugene Jacobowsky, Nov. 30; Percy Grainger, Feb. 1; Nan Merriman, March 30.

Forsyth County Concert Series, Robin Hood Road. Auspices: Forsyth County Parent-Teacher Council. President: Mrs. Dan Drummond. Mineral Springs High School Auditorium, 1,400. Charles Bryan, Oct. 16; Joseph Battista, Nov. 16; Philharmonic Mixed Quartet, March 22; North Carolina Symphony, April 17.

Winston-Salem Teachers College Alumni Association Entertainment Series, Winston-Salem Teachers College. Auspices: Winston-Salem Teachers College Alumni Association. President: Jack Atkins. Fries Memorial Auditorium, 900. Talley Beatty and Tropicana Dance Group, Nov. 24; Muriel Rahn, Jan. 27; Vivian Weaver and Kermit Moore, Feb. 24; Marian Anderson, March 27.

Civic Oratorio Society, 426 S. Hawthorne Road. Director: Clifford E. Bair. President: Robert Newsom. Three programs. Bach's Magnificat, and Van Hulse's The Beatitudes, Nov. 13; Handel's Messiah (Easter portion), March 11.

Maids of Melody, 701 Cloverdale. Director: H. Grady Miller. President: Laura Hine.

Forsyth Singers, Chamber of Commerce. Director: H. Grady Miller. President: Lou Marsh.

Moravian Chorus, 2920 Patterson Avenue. Auspices: Salem Congregation, Moravian Church. Director: James Christian Pfohl. Chairman: Rev. I. Howard Chadwick.

Mozart Club, Chamber of Commerce. President: Lou Marsh. Handel's Messiah, Dec. 3.

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ALABAMA

Birmingham

By LILY MAY CALDWELL

This year the Birmingham Civic Symphony prefaced its regular season with a special benefit concert that added more than $4,500 to the symphony fund. The soloist for the occasion was Yolande Betbese, Alabama soprano, who had just been named Miss America of 1951.



Arthur Bennett Lipkin, conductor, Birmingham Civic Symphony

Birmingham Civic Symphony. Auspices: Birmingham Civic Symphony Association. Conductor: Arthur Lipkin. President: O. W. Schanbacker. Business manager: Oliver Roosevelt. Phillips Auditorium, 2,100. Six subscription concerts; Pop concerts; youth concerts; children's concerts; eight out-of-town concerts. Subscription series soloists: Jennie Tourel, Nov. 24; Gary Graffman, Dec. 21; Joseph Fuchs, Jan. 23; city choral groups, and winner of state-wide young artist auditions sponsored by the Birmingham News and the Alabama Federation of Music Clubs, Feb. 13; Clifford Curzon, March 7; Gregor Piatigorsky, April 17.

Birmingham Music Club. Artists Series. Municipal Auditorium, 5,500. Sadler's Wells Ballet, Oct. 11; Royal Philharmonic, Nov. 8; Alexander Brailowsky, Dec. 14; Robert Shaw Chorale, Jan. 16; Blanche Thebom, Feb. 7; James Melton, Feb. 20; Houston Symphony, Oscar Levant, soloist, March 8; Tossy Spivakovsky, April 20.

New Concert Series. Phillips Auditorium, 2,100. Byron Janis, Oct. 27; Eileen Farrell, Jan. 10; Mia Slavenska and her Ballet Variante, Feb. 1; London String Quartet, Richard Farrell, pianist, Feb. 23.

Extra events: Ballet Russe de Monte Carlo, Feb. 3; First Piano Quartet, Jan. 31.

Young Musicians Chorus. Director: Hugh Thomas. Five concerts; Alabama tour; New York concert.

Opera Guild. Directors: Martha and John Light. Six programs of operas scenes performed by young singers.

Mobile

By JOHN FAY

The Mobile Center of the University of Alabama is sponsoring the organization of a large community chorus to sing oratorios during holiday seasons. The Mobile Male Chorus has added to its personnel a group of six women singers that converts the ensemble into a mixed choir for certain works and provides special effects for others. Thomas E. Twitty has replaced Donald Smith as president of the Mobile Opera Guild.

Civic Music Association. 3606 Old Shell Rd., Springhill. President: C. M. A. Rogers. Murphy High School Auditorium, 1,220. Mario Berini, Nov. 14; Nathan Milstein, Dec. 19; Houston Symphony, Feb. 13; Jane Pickens, April 12.

Theatre Associates, P. O. Box 1031. President: E. E. Criminale. Murphy High School Auditorium, 1,220. Lauritz Melchior, Nov. 1; American National Ballet Theatre, Jan. 31; Robert Shaw Chorale, Feb. 4; The Great Waltz, Feb. 23 and 24; other operettas and dramatic presentations.

Mobile Opera Guild, 126 Houston St. Founder: Rose Palmai-Tenser. President: Thomas E. Twitty. Murphy High School Auditorium, 1,220. Offenbach's The Tales of Hoffmann, March 27 and 28.

Mobile Chamber Orchestra, Oakland Ave., Springhill. Conductor: Vernon Raines. President: Catherine Ann Middleton. Manager: Max P. McGill. Murphy High School Auditorium, 1,220. Three concerts.

Mobile Opera Guild Workshop, 126 Houston St. President: Magda Tenser. Murphy High School Auditorium, 1,220; Spring Hill Avenue City Recreation Center, 1,000. Concert, including Menotti's The Telephone, Oct. 3; light opera, in the winter; monthly educational programs.

Mobile Male Chorus, Azalea Circle, Springhill. Director: Fred L. Reuter. Manager: Tom Sawyer. Murphy High School Auditorium, 1,220. Personnel also includes Six Belles. Several local concerts; concerts throughout the state and Gulf Coast area.

Community Chorus, University of Alabama Mobile Center. Director: Carroll C. Riddle. Presents oratorios during holiday seasons.

Muscle Shoals

By WILLIAM LILE HARRIS

Two new auditoriums, the Sheffield Community Auditorium, and the Coffee High School Auditorium, in Florence, are now available for concerts.

Muscle Shoals Concert Association. President: William Lile Harris. Secretary and treasurer: Lillie Mitchell. Coffee High School Auditorium, 1,500. Mary Van Kirk, Dec. 4; Ballet Russe de Monte Carlo, Feb. 2; Dallas Symphony, March 31.



William Lile Harris, president, Muscle Shoals Concert Association

Celebrity Concerts. Managers: William Lile Harris and Lillie Mitchell. Sheffield Community Auditorium, 1,500. Charles L. Wagner Opera Company, La Bohème, Oct. 21; other programs to be announced.

Tri-Cities Children Concerts. Auspices: Local chapter, American Association of University Women. President: Mrs. Charles Rasch, of Florence. Sheffield High School Auditorium, 800. National Youth Theatre, Merlin the Magician, Dec. 9; Children's World Theatre, Aladdin and his Lamp, Jan. 27; Edwin Strawbridge Company, Puss and the Boots, Feb. 7.

Choral Clubs of the State Teachers College. Director: Mrs. Hugh Porter. Kilby Auditorium, 500; Coffee High School Auditorium, 1,500. Programs by faculty members and student choral clubs. Other events to be announced.

Tuscaloosa

By FREDERICK B. HYDE

The University String Quartet has been established this year by the music department of the University of Alabama. The quartet's activities will include concerts on the university campus and, as part of the University Extension Service, tours throughout Alabama and neighboring states, with emphasis upon concerts in schools. Last spring the department inaugurated a symposium devoted to contemporary American composers, and it is planned to establish the symposium as an annual event.

University of Alabama. Concert series. Foster Auditorium, 4,000. Charles L. Wagner Opera Company, in La Bohème, Oct. 23; Joseph Knitzer, Nov. 1; Robert Shaw Chorale, Jan. 17; Dallas Symphony, March 6; Kirsten Flagstad, March 30; Mark Ryder and Emily Frankel, dancers, April 19.

University orchestra. Conductor: Ottokar Cadek. Foster Auditorium. Children's concert, Nov. 8; regular concert, Dec. 17; student soloists' concert, Jan. 21; composers' forum, in March; spring music festival, April 30 and May 1.

University String Quartet. Personnel: Ottokar Cadek and Emily Searcy, violinists; Henry Barrett, violist; Margaret Christy, cellist. Morgan Hall, 1,000. Concerts at the university. Tour concerts: Montgomery, Oct. 26 and 27; Snead College, Boaz, Nov. 2; Maryville College, Tenn., Nov. 3; Fayette, Dec. 1; Lexington, Ky., Feb. 5; Western State College, Bowling Green, Ky., Feb. 6; Clarksville, Tenn., Feb. 7.

University Concert Band. Conductor: Carleton Butler. Foster Auditorium. Two concerts. Four off-campus concerts.

Choral Union, Men's Glee Club, Women's Glee Club. Director: Alton O'Steen. Community Christmas carol program, Dec. 10; concert, Jan. 15; spring music festival, April 30 and May 1.

Vocal Ensemble (Collegium Musicum). Directors: Arline Hanke and Frederick Hyde. Operatic performance; participation in choral concerts.

Spring Music Festival. Presented by university music groups, assisted by the Sacred Harp Singers, April 30 and May 1.

MISSISSIPPI

Jackson



Mrs. John T. Caldwell, Jr., president, Jackson Opera Guild



Mrs. D. C. Lea, co-owner, Coullet-Lea, Inc., Jackson

By MARY ALICE BOOKHART

Coullet-Lea, Inc., was organized last May by Armand Coullet and Mrs. D. C. Lea to promote co-operative concerts and theatrical activities. The corporation also includes a children's theatre division and a division for the management of single concerts for organizations and towns. Coullet-Lea, Inc., completed campaigns for annual memberships in sixteen towns by Thanksgiving. The artists and organizations who will appear in their series include Nelson Eddy, the Dallas Symphony, the Longines Symphonette, the Don Cossack Chorus, the Cavallaires, Genevieve Rowe, the Concert Trio, Magnolia Coullet, Mario Braggiotti, Jeanette MacDonald, Lauritz Melchior, Oscar Levant, and Hildegarde.



Armand Coullet, co-owner, Coullet-Lea, Inc., Jackson



Theodore Russell, conductor of the Jackson Symphony

Jackson Music Association, 125 S. Congress. Auspices: Jackson Music Association. President: Alvon Doty. Manager: Coullet-Lea, Inc. Municipal Auditorium, 3,300. Royal Philharmonic, Nov. 13; Robert Shaw Chorale, Feb. 3. Dates to be announced for Helen Traubel, Zino Francescatti, and Aldo Ciccolini.

Coullet-Lea, Inc., 125 S. Congress. Municipal Auditorium, 3,300. Lauritz Melchior, Oct. 30; Harpo Marx Variety Show, Nov. 16; Charles Laughton, Nov. 29; Brigadoon, Jan. 29; Oscar Levant, Feb. 7; Hildegarde, March 26.

Jackson Symphony, 1900 N. State St. Auspices: Jackson Symphony Association. Conductor: Theodore C. Russell. President: James T. Canizar. Bailey High School Auditorium, 1,500. Five subscription concerts. Soloists: Frances Boyd, Oct. 17; Joy Brown, Dec. 5; James Herring, Jan. 30; Clifford Tucker, April 24.

Jackson Opera Guild, Inc. President: Mrs. John T. Caldwell, Jr. Bailey Junior High School Auditorium, 1,500. La Traviata, Nov. 20 and 21. Guest conductor: Rudolf Kruger. Stage director: Joseph M. Tessmer. Guild production director: Elaine Penn. Cast: Magnolia Coullet, Edwina McDuffey, Betty Jo Davis, Carroll Brinson, Gene Loper, Shaw Enochs, Richard King, David Poleri, and William Porter.

Ballet Theatre Returns for American Tour

The American National Ballet Theatre has returned to this country, and it inaugurated its American tour in Philadelphia on Jan. 10. It has announced a New York spring season of two weeks at the Metropolitan Opera House, from April 9 to 22. The company completed a three-week season in Paris on Dec. 5, and then gave three performances in Berlin, before leaving Europe. A special pre-tour program was given at the Metropolitan on Jan. 9.

IOWA

Sioux City

By BILL DARDEN

With the completion of a new $3,000,000 auditorium in Sioux City, musical activity here will probably be greater than in previous seasons. The Symphony Association has scheduled a series of Sunday afternoon Pop concerts in the auditorium, which seats more than 5,000, and is making a bid for patronage from a wider territory. In addition, many more professional performances, including musical comedies and light operas, are expected to become a part of the musical picture of the city.

Sioux City Symphony, 404 Commerce Bldg. Auspices: Sioux City Symphony Orchestra Association. Conductor: Leo Kucinski. President: Wiley E. Mayne. Municipal Auditorium, 5,000. Five subscription concerts, four on Sunday afternoons, one on a Saturday night. Subscription series soloists: Helen Traubel, Oct. 29; Sylvia and Benno Rabinof, Nov. 19; Mary Morris, Dec. 3; Margaret Truman, April 21.

Concert Artists Series, 404 Commerce Bldg. Auspices: Sioux City Civic Music Association. President: Edward Ruisch. Orpheum Theatre, 2,648. Yehudi Menuhin, Nov. 6; Charles Kullman and the Men of Song, Nov. 28; Maryla Jonas, Dec. 11; symphony orchestra, with Richard Farrell as soloist, Jan. 22; symphony orchestra with Nan Merriman as soloist, Feb. 12; Lauritz Melchior, date to be announced.

Sioux City Choral Association, 3319 Jennings St. President: Paul Snyder. Appearances alone and with orchestra.

Monahan Post Band, 1221 Summit St. Auspices: Monahan Post 64, American Legion. Conductor-manager: Leo Kucinski. Grandview Park Bandshell, 5,000. Concerts each Sunday evening during summer months; midweek concerts at city's smaller parks.

Morningside College Conservatory of Music, Morningside Ave. Director: Paul MacCollin. Annual three-day music festival, with orchestra, choirs, and soloists, in spring. Two-week choir tour in winter. One-week band tour in spring. Faculty and student recitals throughout year.

Davenport

By INA WICKHAM

The Community Orchestra, organized last year to train young musicians and non-professionals, will continue its activities this year.

Tri-City Symphony, 2915 Middle Rd. Auspices: Tri-City Symphony Association. Conductor: Harry John Brown. President: George T. French. Manager: Mrs. R. B. von Maur. Masonic Temple Auditorium, 3,000. Five subscription concerts; seven young people's concerts. Subscription series soloists: Vronsky and Babin, Oct. 22; Frances Yeend, Nov. 26; Stuart Canin, Jan. 28; George London, April 15.

Civic Music Association, 2404 Pershing Ave. President: Henry Priester. Manager: Mrs. O. K. Iles. Orpheum Theatre, 2,500. Four Piano Ensemble; St. Louis Symphony; Ana Maria's Spanish Ballet; Patrice Munsel; Gregor Piatigorsky.



Edward Ruisch, president, Sioux City Civic Music Association



Leo Kucinski, conductor, Sioux City Symphony



Wiley E. Mayne, president, Sioux City Symphony



Frank Noyes, conductor, Drake-Des Moines Symphony

Mt. Vernon

By EUGENE DEVEREAUX

The musical activities of Mt. Vernon are centered about the conservatory of music of Cornell College. The outstanding musical event of the season is the annual May Music Festival, which is the oldest music festival west of the Mississippi. This year nine ranks of pipes have been added to the four-manual organ in the college chapel, and the college has received an electronic carillon.

Cornell College Conservatory of Music. Director: Paul B. Beckhelm. May Music Festival. College chapel, 1,100. Programs by Chicago Symphony and other ensembles and artists.

Lecture and Concert Series. Rudolf Firkusny, Nov. 2; Alexander McCurdy, Nov. 21; Suzanne Danco, Feb. 27.

Faculty recitals: Jacques Jolas, pianist, Dec. 3; Ruth Pinkerton, contralto, Jan. 14; Ruth Ray, violinist; Jan. 18; Eugene Devereaux, organist, Feb. 11; Gretchen Rhoades, soprano, Feb. 25; June McConlogue, pianist, and Francis German, baritone, in the spring.

Symphony and Sinfonietta. Director: Lloyd Oakland. Fall and spring concerts; participation in annual performance of Handel's Messiah.

Oratorio Society. Director: Paul B. Beckhelm. Handel's Messiah, Dec. 17; oratorio performance with Chicago Symphony in May Festival.

College Choir. Director: June McConlogue. Fall and spring concerts.

College Band. Director: Richard Morse. Fall and spring concerts; spring tour.

Men's Glee Club. Director: Delinda Roggensack. Spring concert.

Mt. Vernon Music Club. President: Audrey B. Wallace. Monthly programs; one open program with visiting artist in college chapel.

Council Bluffs

By KATHLEEN SHAW MILLER

Western Iowa Civic Music Association, 318 Sherman Ave. President: Albert J. Jensen. Abraham Lincoln High School Auditorium, 600. New Friends of Music; Raymond Lewenthal; Josef Marais and Miranda; Tusa Santo; Steven Kennedy.

Council Bluffs Civic Music Group, 417 W. Graham. Conductor: Richard E. Walter. President: Alfred T. Neilsen. Production manager: Frank Farliday. Broadway Theatre, 1,400. Two light operas and one concert: Bloomer Girl, Nov. 1 and 2; concert, including Down in the Valley, Jan. 17 and 18; second musical production, in the spring.

Council Bluffs Music Teachers Association, 3227 5th Ave. President: Clarence Smelser. Monthly student recitals.

Des Moines

By FRANCIS J. PYLE

Marked increase in concert attendance during the past year has led to a general increase in recital and concert offerings. Des Moines Civic Music Association audiences, which continue to crowd the 4,200 seats of the KRNT Theatre, this year will hear eight rather than six concerts. The annual presentation of Handel's Messiah, by the Drake-Community Chorus, will be heard, in three performances, by more than 14,000 people. The number of summer concerts by the Municipal Band will be increased from six to fourteen, and KRNT Radio Theatre will sponsor three events.

Drake-Des Moines Symphony, Drake University. Auspices: Drake-Des Moines Symphony Association. Conductor: Frank Noyes. President: Mrs. Lawrence Kelley. Manager: Robert Stuhr. KRNT Radio Theatre, 4,140. Four subscription concerts; one out-of-town concert. Subscription series soloists: Claudio Arrau, Nov. 6; Andrew White, Jan. 14; Erica Morini March 11; winners of Young Artist Auditions, May 6.

Des Moines Civic Music Association. President: Mrs. J. Melvin Martin. Manager: Sam Schloss. Executive secretary: Mrs. Fred James, Jr., 103 Lincoln Place Dr. KRNT Radio Theatre, 4,140. Astrid Varnay, Oct. 13; St. Louis Symphony, Dec. 4; Des Moines Public Schools young people's concert by St. Louis Symphony, Dec. 5; Gold and Fizdale, Dec. 17; Giuseppe di Stefano, Jan. 16; Buffalo Symphony, Feb. 14; American National Ballet Theatre, Feb. 22; Artur Rubinstein, March 15.

KRNT Radio Theatre, Tenth and Pleasant. Manager: Duane C. Peterson. Sadler's Wells Ballet, Nov. 21; Ballet Russe de Monte Carlo, Jan. 11; Israel Philharmonic, Feb. 19.

Iowa High School Music Association and Iowa Music Educators' Association, KRNT Radio Theatre. President: Clayton Hathaway. Chairman: P. C. Lapham. Local co-ordinator: Lorrain E. Watters. All Iowa High School Music Festival: orchestra of 300, Orien Dalley, guest conductor; band of 300, Gerald Prescott, guest conductor; chorus of 1,400, Maurice Gerow, guest conductor.

Drake University College of Fine Arts. Director: Frank B. Jordan. Faculty recitals.

University Chorus. Director: Stanford Hulshizer. KRNT Radio Theatre, 4,140. Three performances of Handel's Messiah, Dec. 9 and 10; contemporary choral work, May 11.

Drake Night of Opera. KRNT Radio Theatre, 4,140. Production to be announced, March 29, 30, 31, and April 1.

Drake A Cappella Choir. Director: Stanford Hulshizer. University Auditorium, 1,000. Concerts, Dec. 13 and May 27; tour through the central states, April 4 through 13.

Drake University Concert Band. Director: Gordon Bird. University Auditorium, 1,000. Wind instrument music festival, presenting original works for small band and wind-instrument chamber music, March 18; concert in KRNT Radio Theatre, March 25; tour through central states, April 9 through 13; wind ensemble tour, Jan. 10 to 12.

Des Moines Municipal Band. Auspices: Musicians Union and Des Moines Civic Music Association. Conductor: Lorrain E. Watters. Fourteen Sunday evening concerts during summer.

Cedar Rapids

By NADINE SUBOTNIK

Cedar Rapids Symphony. Auspices: Cedar Rapids Symphony Association. Conductor: Joseph H. Kitchin. President: A. O. Ambroz. Memorial Coliseum, 3,280. Lucille Cummings, soloist in benefit concert, Nov. 7. Series of free concerts throughout rest of reason.

Community Concert Association. President: Paul S. Ray. Memorial Coliseum, 3,280; Paramount Theatre, 1,945. Marina Svetlova, Oct. 4; George London, Jan. 31; Philharmonic Piano Quartet, March 5; all at Paramount Theatre. Minneapolis Symphony, April 12, at Memorial Coliseum.

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New Orleans



Corinne Mayer, president of the New Orleans Philharmonic Society



Leon Godchaux, Jr., president of the Summer Pop Concerts, New Orleans

By HARRY BRUNSWICK LOEB

General L. Kemper Williams has succeeded Irving L. Lyons as president of the New Orleans Symphony Society, and Mrs. Chester A. Mehurin has succeeded Mrs. Robert Cutting as chairman of its Women's Auxiliary. R. Kirby Longino is the new president of the New Orleans Opera House Association, succeeding Hugh M. Wilkinson. Louis Hasselmans has been made head of the newly-created opera department of the Loyola College of Music. Gar Moore is a new entrant into the concert management field. The Scorsone Ensemble, a new organization, is devoted to the presentation of operatic ensembles and full-scale operatic productions.

New Orleans Opera House Association, 220 Camp St. General director and conductor: Walter Herbert. President: R. Kirby Longino. Assistant manager: Gus Jaquet. Stage directors: William Wymetal, Hans Busch, and Dino Yannopoulos. Chorus director: Madeleine Beckhard. Ballet director: Leila Haller. Municipal Auditorium, 2,900. Lohengrin, Oct. 19 and 21; Faust, Nov. 2 and 4; Don Giovanni, Nov. 16 and 18; Der Rosenkavalier, Dec. 7 and 9; Madama Butterfly, Feb. 22 and 24; La Bohème, March 15 and 17; Carmen, April 19 and 21.

New Orleans Symphony, 605 Canal St. Auspices: New Orleans Symphony Society. Conductor: Massimo Freccia. President: Gen. L. Kemper Williams. Manager: George Allen Foster. Municipal Auditorium, 2,900. Fourteen subscription concerts; one extra concert; sixteen youth concerts conducted by Pierre Henrotte (Municipal Auditorium, and Booker T. Washington Auditorium, 1,962). Subscription series soloists: Erica Morini, Nov. 21; Rudolf Serkin, Dec. 5; Vronsky and Babin, Dec. 19; Eugene Altschuler, Jan. 2; Artur Rubinstein,



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General L. Kemper Williams, president of the New Orleans Symphony



Massimo Freccia, conductor of the New Orleans Symphony

Jan. 16; Nathan Milstein, Feb. 13; Sylvia Zaremba, Feb. 27; Byron Janis, March 13. Extra concert, March 6.

Philharmonic Society of New Orleans, 605 Canal St. President: Corinne Mayer. Municipal Auditorium, 2,900. Royal Philharmonic, Nov. 11 and 12; Appleton and Field, Nov. 20; Tossy Spivakovsky, Dec.



Walter Herbert, general director of the New Orleans Opera House Association



Irwin Poché, manager, Poché Attractions, New Orleans

11; Mia Slavenska and her Ballet Variante, Feb. 19; Clifford Curzon March 12; Set Svanholm, April 2; Martha Lipton, April 23.

Summer Pops, 828 Canal St. Auspices: Summer Pops Concerts, Inc. Conductor: Izler Solomon. President: Leon Godchaux, Jr. General manager: Irwin Poché. Summer Pops Enclosure, Beauregard Square, 1,200. Twenty-four concerts. Soloists last season: Virginia Haskins, Brooks McCormack, Norman Treigle, and chorus, June 6, 8, and 9; Gershwin program, with Mario Braggiotti, June 13, 15, and 16; Robert Weede, June 20, 22, and 23; Ewing Poteet, June 27, 29, and 30; Tito Guizar, July 11, 13, and 14; Ann Ayars and Ernest McChesney, July 25, 27, and 28.

Poché Attractions, P. O. Box 266. Manager: Irwin Poché. Municipal Auditorium, 2,900. Eddie Cantor, Oct. 17; Lauritz Melchior, Nov. 3; Maurice Evans, Oct. 23, 24, and 25; Ballet Russe de Monte Carlo, three performances, dates to be announced.

Women's Auxiliary of New Orleans Symphony Society, 605 Canal St. Chairman: Mrs. Chester A. Mehurin. Series of lectures in various homes. Lecturers: George Allen Foster, Oct. 27; Leon Ryder Maxwell, Nov. 6; Father Frances J. Burkley, Dec. 11; round table discussion, Lionel Adams, presiding, with recital by E. de Castor e Silva, pianist, Jan. 15; Ewing Poteet, Feb. 12. Extra events: chamber-music concerts by members of the orchestra, Jan. 8, Feb. 18, and March 12.

Women's Guild of the New Orleans Opera House Association, 220 Camp St. Chairman: Mrs. Charles F. Buck, Jr. Series of lectures on opera in public schools. Monthly programs of readings by local readers.

Newcomb School of Music, 1229 Broadway. Director: Leon Ryder Maxwell. Choral director: Gwynn S. McPeek. Dixon Hall, 1,025. Weekly afternoon recitals: Lucile Snyder,

LOUISIANA



R. Kirby Longino, president of the New Orleans Opera House Association



Richard Korn, conductor of the Baton Rouge Symphony



Ralph Errolle, head of opera department, Louisiana State University



Barrett Stout, director of the school of music, Louisiana State University

pianist, Oct. 12 and March 1; Rose Slatkovitz, violinist, Oct. 26; E. de Castro e Silva, pianist, Nov. 2 and Feb. 15; René Salomon, violinist, Dec. 14; Attica Aitkens and Al Moore, duo-pianists, Jan. 11; Lucile Aitkens and E. de Castro e Silva, duo-pianists, March 29. Evening concerts to be announced. Student production of Patience, Dec. 8 and 9. Concerts by men's and women's glee clubs and a cappella choir. Festival Chorus in appearance with the New Orleans Symphony.

Loyola College of Music, 6317 St. Charles Ave. Dean: Ernest E. Schuyten. Weekly recitals. Concert by student orchestra, in April.

New Orleans Chamber Society, President: Ernest E. Schuyten. Zadri String Quartet. Personnel: Nicolai Zadri (leader), Russell Bobrowski, Clifford Richter, Adolph Abbenante.

Scorsone Ensemble, 1619 Ursuline St. Founder and director: Joseph Milton Scorsone. Opera ensembles. Full operatic production, Sept. 25.

New Orleans Music Teachers' Association, 2215 Octavia St. President: Helen Schillin. Various activities, including vocal, piano, organ, band, and orchestra clinics.

Cercle Lyrique, 807 Decatur St. President: Mrs. L. Zollinger. Three or more concerts.

Gar Moore Concerts, 2307 General Taylor St. Manager: Gar Moore. Municipal Auditorium (large side), 5,000. Sadler's Wells Ballet, Oct. 14 to 16. Other attractions to be announced.

Baton Rouge

By ERNEST GUEYMARD

Baton Rouge Symphony. Auspices: Baton Rouge Symphony Society. Conductor: Richard Korn. Manager: Gino Balini, 347 Main St. Baton Rouge High School Auditorium, 1,600. Six subscription concerts; six children's concerts. Subscription series soloists: Mildred Courtney Benton, pianist, Oct. 30; Raya Garbousova, Nov. 20; Michael Galasso, violinist, Jan. 8; Issac Stern, Feb. 5; Blanche Thebom, March 5; Ralph Errolle and Louisiana State University Operatic Ensemble, April 9.

Baton Rouge Symphony Society. Sponsors Baton Rouge Symphony and two extra musical events: Apollo Boys Choir, Dec. 10; American National Ballet Theatre, Feb. 7 (two performances).

Baton Rouge Community Concert Association, 2103 Government St. President: Mrs. W. Carruth Jones. Baton Rouge High School Auditorium, 1,600. James Melton, Nov. 14; Rudolf Firkusny, Dec. 5; Mia Slavenska and her Ballet Variante, Feb. 13; Dorothy Sarnoff, March 12.

Louisiana State University. Artists and Lecture Series. University Gymnasium-Armory, 3,000. Robert Shaw Chorale, Feb. 5; Dallas Symphony, March 31.

School of Music. Director: Barrett Stout. Head of opera department: Ralph Errolle. University Theatre, 600. La Traviata (laboratory production in modern dress), Dec. 15 and 16; Handel's Messiah, Dec. 20; Cavalleria Rusticana and Pagliacci in March.

The opera department will give twelve out-of-town performances in Louisiana of La Traviata.

Southern University Lyceum Series, Scotlandville, La. Chairman: Martin L. Harvey. Fiske Jubilee Singers, Oct. 26; Joseph Knitzer, Nov. 7; New Orleans Symphony, Nov. 25; Westminster Choir, Feb. 14; Marian Anderson, March 31.

Shreveport Group Stages Two Operas

SHREVEPORT, LA.—The Shreveport Civic Opera Association, which was organized last season and gave one production, has planned two for this season. La Traviata was staged last fall on Nov. 22, and Madama Butterfly, with Dorothy Kirsten in the title role, is announced for this month. In La Traviata were Licia Albanese, Jan Peerce, and Robert Weede. Local singers filled the minor roles and made up the chorus. The orchestra was the Dallas Symphony. Walter Herbert conducted, and Hans Busch directed the staging. Those who helped prepare the performance included Madeleine Beckhard, assistant conductor; Helen Ruffin Marshall, chorus director; and Lelia Haller, ballet director.

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WISCONSIN

Milwaukee



Jerzy Bojanowski, conductor, Civic Orchestra, Milwaukee

Lorenz W. Heise, president of the Arion Musical Club, Milwaukee



Carter Wells, president, Civic Concert Association, Milwaukee

Myra Peache, manager of the Pabst Theatre, Milwaukee

By ANNA R. ROBINSON

Milwaukee Orchestra Association, 144 E. Wells St. President: Jack Wilson. Manager: Myra Peache. Pabst Theatre, 1,620. Ten subscription concerts by the Chicago Symphony. Subscription series soloists: Frank Glazer, Nov. 6; Donald Gramm, Dec. 4; Isaac Stern, Dec. 18; Eugene Ormandy, guest conductor, Jan 8; Leonard Bernstein, guest conductor and soloist, Jan. 22; Glauco d'Attili, with George Schick conducting, Feb. 19; Norman Carol, March 19; Robert McDowell, April 9.

Pabst Theatre. Manager: Myra Peache. Capacity, 1,620. Milwaukee Operetta Guild, presenting Countess Maritza, Sept. 23 and 24; Opera Theatre, Inc., presenting Street Scene, Nov. 2, 3, and 4; Penthouse Productions, presenting Little Red Riding Hood, Nov. 25, and Cinderella, Nov. 26; Charles L. Wagner Opera Company, presenting La Bohème, Nov. 18, and The Barber of Seville, Jan. 20. Recitals: First Piano Quartet, Nov. 1; Myra Hess, Nov. 25; Kirsten Flagstad, Jan. 5. Dance events: Talley Beatty and his Tropicana Dance Revue, Nov. 11; Sujata and Asoka, Nov. 12; Ballet Russe de Monte Carlo, Jan. 12, 13, and 14; American National Ballet Theatre, Feb. 26 and 27; Iva Kitchell, April 7. Choral events: Lutheran A Cappella Choir, Dec. 3; Milwaukee A Cappella Choristers, May 2; Junior Arion Chorus, May 12. Joint recital: Herman Leopoldi and Helen Moeslein, in A Night in Vienna.

Arion Musical Club, 729 N. Broadway. Conductor: Herman A. Nott. President: L. W. Heiss. Milwaukee Auditorium, 4,500. Ferruccio Tagliavini, Nov. 3; Handel's Messiah, Dec. 3; Artur Rubinstein, Jan. 25; Risë Stevens, Feb. 15; Mendelssohn's Elijah, with guest soloists, April 1; Nelson Eddy, April 18.

Civic Concert Association, 2007 N. Prospect Ave. President: Carter Wells. Secretary: Mrs. W. T. Walling. Milwaukee Auditorium, 3,500. Cleveland Symphony, Nov. 10; Camilla Williams and Lawrence Winters, Dec. 19; Minneapolis Symphony, Jan. 27; Leonard Pennario, Feb. 23; Ruggiero Ricci, April 2; Jerome Hines, April 19.

Milwaukee Civic Light Opera Company. Director: Lorna Warfield. Lincoln High School Auditorium, 1,500. Hansel and Gretel, Dec. 2; The Vagabond King, Dec. 9 and 10; Of Thee I Sing, with Jackson Chorus, May 5 and 6.

Milwaukee Association of Teachers of Music and Allied Artists. Art Institute. Bach lectures: Oscar Hagen, Oct. 29; Wolfgang Stechow, Nov. 5. Bach's Peasant Cantata and Coffee Cantata (at the Athenaeum). Recital by Joyce Sherman, soprano, and Alicia Markiewicz, pianist. Youth in Music Series: Marcus Raskin, pianist, Estelle Gilbert, soprano, and Arla Leibsch, Dec. 3; Charles Kuhn, pianist, Feb. 4.

Civic Music Association. Art Institute. Walter Heermann, cellist, Oct. 15; June Habert, pianist, Nov. 19; Rosalind Bell, contralto, Jan. 21; Mildred Peters, soprano, March 18. At Vocational High School Auditorium: Civic Symphonic Band, Feb. 1; Civic Orchestra, Feb. 20.

American Guild of Organists, Wisconsin Chapter. Dean: O. M. J. Wehrley. Arthur Poister, Oct. 22 (Immanuel Lutheran Church); Bernard Piché, Jan. 21 (St. Joseph's Convent Chapel).

Florentine Opera Company. Director: John D. Anello. Stage director: John Wolmut. Lincoln High School Auditorium, 1,400. Grand Opera Festival, March 16 and 17.

Music Under the Stars. Auspices: County Park Commission. Emil Blatz Temple of Music, Washington Park. Civic Orchestra. Conductor: Jerzy Bojanowski. Six concerts, with guest soloists, June and July.

MacDowell Club. Church program, Oct. 24; Pro Arte Quartet, Nov. 21; program of early music, March 20.

Wauwatosa High School Auditorium. Richard Farrell, Oct. 12; Charles Kullman and the Men of Song, Nov. 9; George London, Feb. 20; Philharmonic Piano Quartet, March 11; Helen Jepson, May 10.

North Shore Concerts. Shorewood Auditorium. Longines Symphonette, Oct. 31; William Warfield, Dec. 5; Robert Casadesus, Jan. 10.

Miscellaneous events: Pattie Brothers, accordionists, Nov. 19 (Pabst Theatre); Boys Town Choir, Nov. 20 (Arena); Milwaukee Catholic Symphony, Nov. 26 (Marquette University High School); Shorewood Opera Chorus, presenting The Mikado, Feb. 10 and 11 (Sherwood Auditorium); Margaret Dee and Roland Dittl, duo-pianists, March 12 (Athenaeum).

Milwaukee Pop Orchestra. Conductor: John D. Anello. Humboldt Park.

Racine

By LUCY DOLES COLBERT

Racine Symphony, P. O. Box 273. Auspices: Racine Symphony, Inc. Conductor: Frederick Schulte. Mainstreet Theatre, 1,200. Three concerts. Soloists: Roland Hayes, Nov. 22; Irma Schenuit, pianist, Feb. 20; Ingrid Hallberg, soprano, April 23.

Racine Civic Music Association. Memorial Hall, 1,800. Ana Maria's Spanish Ballet, Oct. 9; Ferrante and Teicher, Nov. 7; Leonard Pennario, Jan. 3; Buffalo Symphony, with Doris Doree, Feb. 10; Jerome Hines, April 17.

Racine Philharmonic String Quartet. Woman's Club. Two concerts.

Racine Civic Choir. Director: Henry Wegner. Program to be announced.

University of Wisconsin Concert Series, Racine Extension Division. Programs to be announced.

Woman's Club. Peter Paul Loyanich, pianist, Dec. 4.

La Crosse

By NORRIS A. PYNN

LaCrosse Symphony. Conductor: Leigh Elder. President: Jake Hoeschler. Vocational School Auditorium, 1,200. Three pairs of subscription concerts. Soloists: Alec Templeton, Nov. 13 and 14; Gladys Swarthout, April 2 and 3.

Community Concert Association, P. O. Box 630. President: John Felton. Secretary: Loretta Masrud. Vocational School Auditorium, 1,200. Erna Berger, Oct. 6; de Paur Infantry Chorus, Oct. 30; Byron Janis, Feb. 5; Minneapolis Symphony, March 31.

LaCrosse Civic Choir, 6th and Vine Sts. Auspices: LaCrosse Vocational and Adult School. Conductor: C. Bernard McGhee. Director: John B. Coleman. Vocational School Auditorium, 1,200. Programs to be announced.

LaCrosse Civic Opera Association, 2025 Green Bay St. Director and conductor: Harmer Root. Manager: Elvin Saterbak. Vocational School Auditorium, 1,200. Summer opera series.

LaCrosse Civic Symphonic Band, 6th and Vine Sts. Auspices: LaCrosse Vocational and Adult School. Conductor: Frank Italiano. Director: John B. Coleman. Vocational School Auditorium, 1,200. Programs to be announced.

LaCrosse Concert Band, 1444 Wood St. Auspices: American Federation of Musicians. Conductor: D. R. Wartinbee. President: Irvin Peshak. Summer park concerts.

Teachers College Artists Series, 17th and State Sts. Auspices: LaCrosse State Teachers College. Chairman: O. White. Teachers College Auditorium, 800. Doraine and Ellis, Sept. 26; Ted Shawn, Nov. 7; Mary Garden, Jan. 23; D'Attila, Feb. 23.

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OREGON

Portland



Mark Daniels, director of the Apollo Club, in Portland



Phil Hart, manager of the Portland Symphony



Jacques Gershkovitch, conductor, Portland Junior Symphony



Frank Andrews, manager, Ellison-White Bureau, in Portland

By JOCELYN FOULKES

The $150,000 renovation of the municipal auditorium, built in 1917, should be of incalculable value to the musical life of Portland. New decorations and acoustical treatment will enhance the enjoyment of the audience attending the major concerts.

Last year, the members of the Portland Symphony agreed to accept box-office receipts in lieu of salaries, which meant a marked reduction for the musicians. This year, the salaries have been restored.

Portland Symphony, Park Bldg. Auspices: Portland Symphony Society. Conductor: James Sample. President: Dean B. Webster. Manager: Phil Hart. Municipal Auditorium, 3,417. Ten subscription concerts; five special concerts; ten out-of-town concerts; eight high-school concerts; two Standard Oil broadcasts. Soloists: Bidu Sayao, Nov. 13; Bach commemoration, with Portland Symphonic Choir, Nov. 27; Yehudi Menuhin, Dec. 11; Handel's Messiah, with Portland Symphonic Choir, Dec. 18; John Crown, Jan. 8; Ernest Bloch, guest conductor, Jan. 22; winners of young artist auditions, Feb. 5; Solomon, Feb. 19; Lili Kraus, March 5; excerpts from Wagner's Parsifal, with Portland Symphonic Choir, March 19.

Ellison-White Bureau, Central Bldg. Manager: Frank Andrews. Municipal Auditorium, 3,417. Artur Rubinstein, Oct. 2; Lily Pons, Oct. 11; Nelson Eddy, Oct. 18; Ana Maria's Spanish Ballet, Nov. 4; Kirsten Flagstad, Nov. 7; Pacific Opera Company, Nov. 15 to 17; de Paur Infantry Chorus, Dec. 4; Joseph Szigeti, Jan. 9; Clifford Curzon, Feb. 3; Risë Stevens, Feb. 10; Vienna Choir Boys, Feb. 12; Jan Peerce, March 3; Marian Anderson, March 6; Roland Hayes, March 18; James Melton, March 29; Isaac Stern, April 3; Hildegarde, April 14.

Portland Junior Symphony, Park Bldg. Auspices: Portland Junior Symphony Association. Conductor: Jacques Gershkovitch. Assistant conductor: James Eoff. President: L. R. Hussa. Municipal Auditorium, 3,417. Three concerts. Soloists: Arnold Cohen, pianist, Nov. 18; others to be announced.

Apollo Club Male Chorus, Sherlock Bldg. Director: Mark Daniels. President: Conn B. Williams. Municipal Auditorium, 3,417. Two concerts, in December and April. Soloists to be announced.

Portland Chamber Music Series, 6125 S. E. Reed College Pl. Auspices: Friends of Chamber Music and Reed College. Manager: R. F. Arragon. Woman's Club Auditorium, 300. Pasquier Trio, in March. Other events to be announced.

Portland Chamber Orchestra, P. O. Box 3845. Conductor: Boris Sirpo. President: Nelson C. Hazeltine. Neighbors of Woodcraft Auditorium, 1,500. Two concerts.

Portland Symphonic Choir, . Park Bldg. Director: C. Robert Zimmerman. Neighbors of Woodcraft Auditorium, 1,500; Civic Theatre, 348; local churches. Appearances with Portland Symphony. Girls' chorus of choir, Nov. 13; Concert Chorale, Oct. 24 and Nov. 20: Male Gleemen and Girl Carolers, Feb. 19; vesper oratorios in churches, in December and February; twelve opera performances in Civic Theatre, in April.

University of Portland, N. Willamette Blvd. Cultural series. Director: The Rev. George L. Dum, CSC. Little Singers of Paris, Municipal Auditorium, 3,417, Nov. 12; Arthur Hitchkock, Education Hall, 1,000, Dec. 6; Suzanne Bloch, Civic Theatre, 348, Feb. 22; Brunetta Mazzolini, Education Hall, March 12.

Collegium Musicum. Conductor: Rex Underwood. Concerts to be announced.

Friends of New Music, 319 S. W. Oak St. Manager: Henri Arcand. Art Museum, 300. Six programs by Oregon artists, beginning Nov. 6.



James Sample, conductor of the Portland Symphony

Oregon Federation of Music Clubs, 2006 N. E. 46th Ave. President: Mae Ross Walker. Auditions for young artists to appear with Portland Symphony; district auditions for young artists to play at National Federation of Music Clubs biennial convention; observance of Music Week.

Oregon Music Teachers' Association, 2724 N. E. 61st Ave. President: Bernice Sisson. First western divisional convention of Music Teachers' National Association, August, 1951.

Eugene

By G. E. GAYLORD

Eugene and University Civic Music Association, 70 W. 10th St. President: T. M. Alexander. McArthur Court, University of Oregon, 6,000. Artur Rubinstein, Oct. 7; Giuseppe di Stefano, Oct. 24; de Paur Infantry Chorus, Dec. 7; Blanche Thebom, Jan. 11; Ruggiero Ricci, Feb. 20; Charles L. Wagner Opera Company, March 6; Luboshutz and Nemenoff, April 6.

University of Oregon. Dean of music school: Theodore Kratt. Faculty recitals: Donald W. Allton, organist, and Mary Kapp Allton, violinist; George Boughton, violinist; Milton Dieterich, cellist; Florence Vanderwicken, soprano, and Herman Gelhausen, bass-baritone; Robert Hord, pianist.

University Symphony. Conductor: E. A. Cykler. Two campus concerts, winter term; state tour, early December; concert, James Sample, guest conductor, in March; two music-school concerts, with senior-student soloists; joint concert with University Choral Union.

University Choral Union. Conductors: Donald W. Allton and Theodore Kratt. Mozart's Requiem, excerpts from Bach's St. Matthew Passion, and Kodály's Te Deum, with University Symphony, in March.

String Quartet Series. Personnel: Mary Kapp Allton, George Boughton, E. A. Cykler, Milton Dieterich. Monthly campus concerts; state tour; concert in Friends of New Music Series, in Portland, Nov. 6.

University Singers. Conductor: Donald W. Allton. Mixed chorus specializing in modern works. Two campus concerts; state tour; radio appearances.

Eugene Gleemen. Director: Theodore Kratt. President: Earl M. Pallett. McArthur Court, 6,000. Two concerts; appearances in Portland and other cities.

Women's Choral Group. Conductor: Donald W. Allton. Christmas concert; benefit concert for Densmore scholarship fund; concerts in three Oregon cities.

THE DAKOTAS



John E. Howard, chairman, Community Concerts, Grand Forks



Sigvald Thompson, conductor, Fargo-Moorhead Symphony

Fargo, N. D.

By RUTH FAIRBANKS

Fargo-Moorhead Symphony. Conductor: Sigvald Thompson. President: Mrs. W. S. Shaw. Central High School Auditorium, 1,000. Four concerts. Soloists: Jean Graham, Oct. 29; Dimitri Markevitch, Dec. 3; others to be announced.

North Dakota Agricultural College Series. Manager: A. G. Arvold. Festival Hall, 1,400. Ana Maria's Spanish Ballet, Oct. 16; Vienna Choir Boys, Feb. 1; The Southernaires, March 5; Artur Rubinstein, March 19; Bidu Sayao, April 30.

Moorhead State Teachers College Series. President: O. W. Snarr. Moorhead Armory, 1,400. Jean Graham, in October; Swing Your Partner (singers and dancers), in November; Helen Clayton and Howard Jarratt, in February; Evelyn Sachs, in March; Lily Miki Trio, in April.

Concordia College Series. President: J. N. Brown. Manager: Wayne Wagstrom. Moorhead Armory, 1,400. Leonard Shure, Nov. 20; Frances Yeend, Jan. 12; Pasquier Trio, Feb. 26; Minneapolis Symphony, in March.

Amphion Male Chorus. Director: Vincent Dodge. Concerts to be announced.

Lyric Male Chorus. Director: Laurence Gidmark. Concerts to be announced.

American Guild of Organists, Red River Valley Chapter. Dean: Clara Pollock. Monthly programs in local churches; Christmas organ festival.

Grand Forks, N.D.

By JOHN E. HOWARD

Community Music Association, Chamber of Commerce. Acting president: Loyde C. Thompson. General chairman of concerts and entertainments: John E. Howard. Central High School Auditorium, 1,512. Alec Templeton, Nov. 8; Bidu Sayao, Nov. 20; David Lloyd, Feb. 19; Erica Morini, March 8; The Revelers, April 11. Special events: Hildegarde, Oct. 26; Minneapolis Symphony, March 4.

University of North Dakota Music Department. Madrigal Club. Director: Hywel C. Rowland. Tour of North Dakota in November; tour of North Dakota, Wisconsin, and Illinois, in March.

Women's Glee Club. Director: Carol M. Humpstone. Joint concert with university orchestra in April. Local service-club and radio appearances throughout the year.

Concert Band. Conductor: John E. Howard. North Dakota tour, Nov. 12 to 18. Spring tour of Minnesota, Wisconsin, and Illinois.

University Orchestra. Conductor: John E. Howard. Local concerts.

Thursday Music Club. President: Mrs. A. J. Schlaefer. Monthly meetings, October to May, with programs by local and guest musicians. Christmas concert with Mu Chapter of Sigma Alpha Iota, Dec. 3.

Wesley College Music Conservatory. President: M. J. Birrell. Monthly recitals by faculty members and students. Vocal contest, Nov. 1.

Central High School Music Department. Orchestra and band director: Leo M. Haesle. Vocal music director: Dwight L. Sherwood. All-Community Christmas concert, Dec. 17; band concert, April 13; Centralian Singers, in opera, in the spring.

Grand Forks Symphony Association. Conductor: Leo M. Haesle. President: Mrs. Irwin Mandel. Central High School Auditorium, 1,512. Three or more Sunday afternoon concerts with guest soloists.

Vermillion, S. D.

By W. R. COLTON

Vermillion Community Artists' Series. Ana Maria's Spanish Ballet, Oct. 18; Gladys Swarthout, Nov. 1; Grace Castagnetta, Dec. 5; George London, Feb. 27; Charles L. Wagner Opera Company, in The Barber of Seville, March 27.

University of South Dakota College of Fine Arts. Dean: W. R. Colton. Don Cossack Chorus, Oct. 26; Sylvia and Benno Rabinof, Nov. 20. Concerts by the university symphony, band, choir, faculty members, and students.

Brooklyn College Sponsors Symphony

Brooklyn College has undertaken to organize a Brooklyn Symphony and has announced the appointment of Milton Katims as conductor. Planned as a college-community project, the orchestra will be made up of professional musicians, experienced amateurs, and advanced students.

HAWAII

Honolulu

By HARRIET GALLET

The Honolulu Symphony is celebrating its golden anniversary this season. Four members of the original organization still live in Honolulu and will attend the anniversary concerts.

Honolulu Symphony, P.O. Box 1838. Auspices: Honolulu Symphony Society. Conductor: George Barati. President: J. Russell Cades. Manager: Harold P. Milnes. McKinley Auditorium, 2,000. Seven pairs of subscription concerts; several children's concerts (Civic Auditorium, 6,000); Pop concerts. Soloists: Jesús María Sanromá, in November; Dorothy Maynor, in December; Chieko Hara, in February. Local soloist: Boise Whitcomb, pianist.

Honolulu Pops Orchestra, P. O. Box 3851. Conductor: Robin McQuesten. Manager: Lloyd T. Krause. Kapiolani Park. Summer concerts.

Artists Service of Honolulu. Managers: George D. Oakley and Dean S. Oakley. McKinley Auditorium, 2,000; Dillingham Hall, 850. Presents mainland artists on several of the Hawaiian Islands.

Liebrecht Ensemble. Conductor: Conrad Liebrecht (concertmaster of the Honolulu Symphony). Mabel L. Smyth Memorial Bldg., 340. Six to eight programs.

Other Organizations: Honolulu Oratorio Society, John Edmund Murphy, conductor; Royal Hawaiian Band; Women's Lyric Ensemble; Gleemen of Honolulu; University of Hawaii music department.

Newark



Mrs. P. O. Griffith, president of the Griffith Music Foundation

By PHILIP GORDON

The series of chamber-music concerts formerly held at the Jewish Community Center has been transferred to the Griffith Music Foundation and will take place at Griffith Auditorium.

Griffith Music Foundation, 605 Broad St. President: Mrs. Parker O. Griffith. Concert and business manager: Harry Mack. Educational director: Siebolt H. Frieswyk. Mosque Theatre, 3,500; Griffith Auditorium, 400. Five concert series; two special concerts; numerous educational activities.

At Mosque Theatre. Master Piano Series: Vladimir Horowitz, Nov. 5; Clifford Curzon, Jan. 21; Julius Katchen, Feb. 25; Solomon, March 18. Children's Concert Series: Little Orchestra Society of New York, Nov. 11, Jan. 27, March 3, and March 31. Symphony Series: Boston Symphony, Serge Koussevitzky, guest conductor, Dec. 5; Boston Symphony, Feb. 15; Philadelphia Orchestra, with Maurice Eisenberg as soloist, March 15; New York Philharmonic-Symphony, April 10. Special concerts: Israel Philharmonic, Jan. 9; Jascha Heifetz, Feb. 6.

At Griffith Auditorium. Chamber Music Series: New York Quartet, Nov. 21; Griller Quartet, Jan. 16; Paganini Quartet, Feb. 20; fourth concert to be announced. Young Artists Series: Elizabeth Augsdorfer, pianist, and Erna Gwillem, soprano, Nov. 19; Robert Paul Kurtz, pianist, and Martha Schneider, soprano, Dec. 10; Muriel Hartman, pianist, and Ann E. Columbo, soprano, Jan. 14; Joan Zarro, pianist, and Lois Toman, mezzo-soprano, Feb. 11; Lois Ann Nerges, pianist, and Nancy W. Simpson, soprano, March 11. Educational activities: annual institute, with Helen Jepson, Aaron Copland, Ralph Rush, Arthur Mendel, Augustus Zanzig, Henry Drinker, James Friskin, Thomas Richner, Little Orchestra Society of New York; 16 lectures by James W. Bleeker on Composing: A Way to Music Education, beginning Oct. 17; annual auditions.

Jewish Community Center of Essex County, 652 High St. President: Gustav P. Heller. Executive director: Bertram H. Gold. Fuld Hall, 1,000. Three concerts conducted by Mark Silver: Center Symphony, Jan. 21; Hazomir Choral Society, Feb. 7; joint concert, May 27. Soloists to be announced.

Irvington Center, 285 Union Ave. Supervisor: Cyrus Toback. Chancellor School Auditorium, 800. Two concerts conducted by Emil Kahn. Soloists to be announced.

Handelian Choir, Old First Church, Broad St. Conductor: Rodney Saylor. Church Auditorium, 1,000. Handel's Messiah, Dec. 17; Verdi's Requiem, March 18. Soloists to be announced.

Newark Museum, 49 Washington St. Sponsors: Mr. and Mrs. Franklin Conklin, Jr., and Mr. and Mrs. Leonard Dreyfuss. Musical director: Rodney Saylor. Manager: Mrs. Rodney Saylor. Museum Court, 1,200. Five free Sunday afternoon concerts by ensembles and soloists to be announced.

New Jersey Bell Choral Society, 540 Broad St. Sponsor: New Jersey Bell Telephone Company. Director: Frank H. Scherer. President: Robert E. Ball. Mutual Benefit Life Insurance Auditorium, 1,000. Two concerts with soloists to be announced.

NEW JERSEY



Samuel Antek, conductor, New Jersey Symphony, Orange

Subscription series soloists: Upsala University Chorus, Nov. 13 and 14; Mieczyslaw Horszowski, Feb. 5 and 6; Ruggiero Ricci, April 23 and 24.

Atlantic City

By WILLIAM MCMAHON

The recently razed Garden Pier, now being rebuilt by the city, is expected to be ready for use this summer. Its outdoor theatre will be suitable for concerts.

All-Star Music Series. Auspices: Community Center All-Star Committee. Chairman: Louis M. Malin. Executive director and treasurer: Harry C. Segel. Stern Auditorium, 550. Six concerts.

Summer Music Festival. Auspices: Ventnor City League. President: Martin H. Gruen. Secretary: Charles Jacobson. Six concerts.

Atlantic City Teachers Association Series. General chairman: Samuel Gillingham. Senior High School Auditorium, 1,500. Six concerts.

Center Symphony. Auspices: Jewish Community Center. Conductor: Herman Fiedler. President: Jules Pepper. Business manager: Harry C. Segel.

Ocean City Concert Orchestra. Resident conductor: Vincent Speciale. Guest conductor: Clarence Fuhrman. Business manager: Frank Ruggieri. Ocean City Music Pier, 2,500.

Little Orchestra Presents New Series

The Little Orchestra Society, conducted by Thomas Scherman, is giving a series of five public dress rehearsals in the Hunter College auditorium. The programs are the same as those for the orchestra's Town Hall series, although young American soloists are substituted for those scheduled to appear in the midtown hall. Commentary on new and unusual works is provided by David Randolph. The first of the rehearsals was given on Jan. 4, when Sandra Warfield, mezzo-soprano, and Paige Brook, flutist, were the soloists.

Orange

New Jersey Symphony, 16 Lackawanna Pl. Conductor: Samuel Antek. President: F. Stark Newberry. Orange High School Auditorium, 1,300; Mount Hebron Junior High School Auditorium, Montclair, 1,100. Three pairs of subscription concerts (first concert of each pair played in Orange, second concert played in Montclair); four children's concerts.

DELAWARE

Wilmington

By MARY ELIZABETH POWER



Jay Blackton, conductor, Delaware Philharmonic Symphony, Wilmington

Wilmington Community Concert Series: Auspices: Wilmington Community Concerts Association. President: Harold W. Elley. Playhouse: 1,300. Charles Kullman and the Men of Song, Sept. 26; Sascha Gorodnitzki, Nov. 27; Edwin Steffe, Jan. 8; Cincinnati Symphony, March 13.

Delaware Philharmonic: P. O. Box 1704. Auspices: Delaware Philharmonic Symphony Society. Conductor: Jay Blackton. President: Lieutenant-Governor Alexis I. duPont Bayard. Concerts at University of Delaware in Contemporary Music Series; first concert, with Howard Hanson as commentator, Dec. 2.

Wilmington Symphony, P. O. Box 1870. Auspices: Wilmington Symphony Society. Conductor: Harry E. Stausebach. President: Howard H. Mills. Playhouse, 1,300. Three concerts. Handel's Messiah, with DuPont Company Chorus, Dec. 3.

Wilmington Opera Singers, DiSabatino Bldg., 9th and Orange Sts. Auspices: Wilmington Opera Society. Conductor: Herbert Fiss. President: Meredith Ballard. Playhouse, 1,300. La Traviata, Feb. 2 and 3.

Wilmington Society of Fine Arts Music Committee, Delaware Art Center, Park Drive and Woodlawn Ave. Chairman: Harold A. Carpenter. Six free concerts: Lucille Cummins, Oct. 31; American Society of Ancient Instruments, Dec. 1; Columbia Concert Trio, Dec. 14; Dorotha Powers, Feb. 22; Menahem Pressler, March 22; American Society of Ancient Instruments, March 30.

Orpheus Club, P. O. Box 402. Director: Lewis W. Grubb. Concert manager: Ernest Jackson. Christmas community sing, with Wilmington Symphony and New Century Club Chorus, Dec. 13; concert in Dover, Jan. 8; concert, with Frances Lehnerts as soloist, Jan. 22, at Playhouse 1,300; spring concert at Longwood Gardens Open-Air Theatre, 2,200.

Cappella Club. Director: Frederick W. Wyatt. Handel's Messiah, Dec. 17, at Grace Methodist Church; spring concert at Longwood Gardens Open-Air Theatre, 2,200.

DuPont Company Chorus, DuPont Bldg., 10th and Markets Sts. Director: Frank J. Clark, Handel's Messiah, with Wilmington Symphony, Dec. 3; spring concert at Longwood Gardens Open-Air Theatre, 2,200. Cavalcade-of-America Christmas-concert broadcast, Dec. 19.

Brandywiners, Ltd., DiSabatino Bldg., 9th and Orange Sts. Longwood Gardens Open-Air Theatre, 2,200. Operetta, in August.

Interpreters. Director: Donald Holmes. Community appearances after Jan. 1.

Ardensingers, Arden, Del. Director: Harold Johnson. Arden Guild Hall. Operetta, in the spring.

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Wichita

By LOIS BURRELL

James P. Robertson became conductor of the Wichita Symphony at the beginning of its seventh season, succeeding Orien Dalley, who resigned at the end of his sixth year with the orchestra. Again this year, the Naftzger Young Artists Audition, for Kansas college students, will award $150 to winners in each division, vocal and instrumental. The Youth Talent Audition will award two university scholarships. The Wichita Youth Symphony was divided this year into two age groups: one of high-school age and one below high-school age. The University of Wichita Opera Workshop has changed its name to University of Wichita Opera Theatre.

Wichita Symphony. 213 S. Water St. Auspices: Wichita Symphony Society, Inc. Conductor: James P. Robertson. Associate conductor: David Levenson. President: Frank M. Kessler. Manager: Alan Watrous. Duplicate concert series: Four concerts at the University of Wichita Commons Auditorium, 1,550, and five concerts at East High School Auditorium, 2,200. Three concerts for Wichita Public Schools; series of rehearsal broadcasts. Soloists: Eileen Farrell, Oct. 30; Jacques Abram, Dec. 5; George London, Jan. 16; Szymon Goldberg, Feb. 13; Oscar Levant, April 10.



Fred C. Mayer, music department director, Friends University, Wichita



James P. Robertson, conductor of the Wichita Symphony

Wichita Civic Music Association. P. O. Box 694. President: W. B. Burnett. East High School Auditorium, 2,200. Astrid Varnay, Oct. 7; St. Louis Symphony, Dec. 2; Richard Tucker, Jan. 3; Four Piano Ensemble, Feb. 3; Joseph Szigeti, March 9; Boris Goldovsky, April 16.

Wichita Forum Concert Series. 221 S. Water St. Auspices: Mrs. William Floto. Manager: Charlie Eagle. Forum Auditorium, 3,940; Arcadia Auditorium, 1,931. Barber Shop Quartet, Nov. 18; Wichita Choral Society, presenting Handel's Messiah, Dec. 3; a ballet, in December; Wichita Choral Society, April 8; Hazel Scott, April 9; Barber Shop Quartet, April 14; Shrine Band, in April; Board of Education Music Festival, May 8 and 9.

Wichita Choral Society. Conductor: Harold A. Decker. Forum Auditorium, 3,940. Two concerts, with members of the Wichita Symphony. Handel's Messiah, Dec. 3; Bach's St. Matthew Passion, with guest soloist, April 8.

School Concert Series. 428 S. Broadway. Auspices: Wichita Public Schools. Vocal supervisor: Grace V. Wilson. Instrumental supervisor:

(Continued on page 309)

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Pittsburg

By LOUIS STROUP

Kansas State Teachers College. Music department director: Otis Mumaw. College Auditorium, 2,200. Risë Stevens, Oct. 9; Kansas City Symphony, Nov. 15; Christmas concert, with combined college choruses and orchestra, Dec. 18; college band, Charles Minelli, conductor, Jan. 18; Robert Shaw Chorale, Feb. 15; Mendelssohn's Elijah, with college choruses, orchestra, and guest soloists, Feb. 25; district high-school music contests, March 30 and 31; Byron Janis, April 4; musical comedy, May 3.

Pittsburg Municipal Band. Conductor: Walter McCray. Municipal Auditorium, 2,400; outdoor bandome, 1,800.

Lawrence

By BLANCHE LEDERMAN

Thomas Gorton, former director of the School of Music at Ohio University, has replaced Donald M. Swarthout as dean of the School of Fine Arts of the University of Kansas. Mr. Swarthout will continue as professor of piano, and he will resume direction of the 110-voice a cappella choir.

University of Kansas. School of Fine Arts dean: Thomas Gorton.

Concert course. Hoch Auditorium, 3,800. Charles L. Wagner Opera Company, in La Bohème, Nov. 16; Leonard Shure, Dec. 11; Kansas City Philharmonic, Feb. 12; Tossy Spivakovsky, Feb. 26; Gregor Piatigorsky, April 23; Patrice Munsel, May 9.

Chamber-music series. Strong Hall, 400. Hungarian String Quartet, Nov. 12 and 13; Joanna and Nikolai Graudan, Dec. 4; Pasquier Trio, Feb. 19; Loewenguth String Quartet, March 12.

Faculty and student programs. Reinhold Schmidt, baritone, Oct. 16; Irene Peabody, mezzo-soprano, Nov. 1; Jan Chiapusso, pianist, Nov. 15; musical vespers, Nov. 19; Waldemar Geltch, violinist, Nov. 27; faculty string trio, Nov. 29; G. Criss Simpson, organist, Dec. 3; symphony orchestra, Dec. 7; Christmas vespers, Dec. 17; Joseph Wilkins, tenor, and Marie Wilkins, soprano, Jan. 3; Paul Snyder, pianist, Jan. 7; Raymond Cerf, violinist, Jan. 8; advanced student recitals, Jan. 15 to 17; University Light Opera Guild, Feb. 5, 6, 7, 8, and 9; Janet Turk, pianist, Feb. 14; musical vespers, Feb. 18; Alberta Stuhl, pianist, and Raymond Stuhl, cellist, Feb. 28; musical vespers, March 18; faculty string trio, March 19; a cappella choir concert, April 9; men's and women's glee clubs, April 18; band concert, April 25; advanced student recitals, May 14 and 15; symphony orchestra, May 21; commencement recital, June 2.

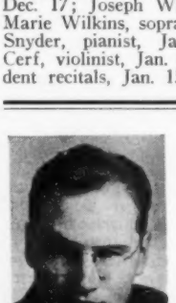


Donald M. Swarthout, director, University of Kansas A Cappella Choir, Lawrence



Thomas Gorton, new dean of the University of Kansas School of Fine Arts, Lawrence

ARKANSAS



Marx J. Pales, conductor, University of Arkansas Symphony, Fayetteville

Fayetteville

By HELEN YVONNE HUGHES

A new $1,000,000 Arts Center of contemporary design was opened in the fall at the University of Arkansas. The center consists of three principal buildings—a recital hall seating about 200, an experimental theatre, and a classroom and studio building housing the departments of music, art, and architecture. The buildings are connected by a glass-walled art gallery, which also serves as a reception hall following musical and dramatic functions. In addition, the center includes a small outdoor Greek theatre. The recital hall has a stage big enough to accommodate a large chorus and orchestra, and it contains a three-manual organ of classical design with a movable console.

University of Arkansas. Series in cooperation with Fayetteville Community Concert Association: Longines Symphonette, Nov. 9; Trapp Family, Feb. 9; Philharmonic Piano Quartet, March 1; Nadine Conner, April 10. Independent series: Katherine Bacon, Oct. 22; Walden Quartet, four programs, Jan. 7, 8, and 9; Mary Garden, lecture, Jan. 11; Carl Weinrich, Jan. 21; Pasquier Trio, Feb. 13, 14, and 15; E. W. Doty, organist, date to be announced.

Music Department. Head of department: Kenneth Osborne. Faculty recitals by Mr. Osborne, organist; Robert Smith, Robert Henderson, and George Schafer, pianists; Marx J. Pales, violinist; Roger Widder, oboist. Series of exchange recitals with faculty members of other colleges and universities, including Indiana University, Tulsa University, Hendrix College, and Henderson State Teachers College.

Student musical organizations: University Orchestra, Marx J. Pales, conductor: a cappella choir, Catherine McHugh, director; mixed chorus, Harry E. Schultz, director; Razorback Concert Band, E. J. Marty, director; opera workshop, Robert Henderson, director.

Miscellaneous events: Acres of Sky, dramatic musical, Nov. 16 to 26; Bach Festival, Dec. 16 and 17; The Marriage of Figaro, presented by the opera workshop; weekly radio programs by faculty and students, Bruce Benward, director.

Little Rock

By NELL COTNAM

The Arkansas State Symphony has been temporarily disbanded because of lack of funds, and the two concerts which the orchestra was to have presented in the Community Concert Series have been replaced by two other events. Joseph Blatt, former conductor of the symphony, is now with the Metropolitan Opera Company as assistant conductor.

The Civic Light Opera Company has also been disbanded, and the Ballet Guild, directed by Eloise Haynes, now has its headquarters in Memphis where the members have established a dance school.

Metropolitan Attractions. Manager: T. R. Pinckney. Robinson Auditorium, 2,984. Charles L. Wagner Opera Company, Nov. 12; Harpo's Concert Bazaar, Nov. 20; Kiss Me Kate, Dec. 18 and 19; Les Ballets de Paris, Jan. 2; Brigadoon, Jan. 17 and 18; Solomon, Jan. 28; Mister Roberts, March 13 and 14; Jeanette MacDonald, April 12.

Community Concert Association. President: Mrs. Tillar Adamson. Robinson Auditorium, 2,984. Gladys Swarthout, Nov. 13; St. Louis Symphony, Dec. 10; Mia Slavenska and her Ballet Variante, Feb. 9; George London, Feb. 15; Alec Templeton, March 12.

WEST VIRGINIA

Wheeling

By MONTANA X. MENARD

Last year, the Wheeling Symphony moved from the Virginia Theatre to the Capitol Theatre because there had been a greater demand for seats than the Virginia Theatre held. Not enough seats were sold in the Capitol Theatre, however, to cover the increase in rental, so the orchestra has been forced to return to the Virginia Theatre this year. The new Frazier Memorial Civic Music Association, organized by the former Zou Hastings Frazier Memorial Committee, sold more memberships than the orchestra and first balcony of the Virginia Theatre would hold, but not enough to warrant the rental of the Capitol Theatre. The series will be held in the Wheeling High School Auditorium.

West Liberty State College has a new concert hall, which includes in its facilities a 52-stop pipe organ, a Hammond organ, and two concert grand pianos. The school now plans to increase the number of its evening recitals.

Wheeling Symphony, 2227 Chapline St. Auspices: Wheeling Symphony Society, Inc. Conductor: Henry Mazer. President and manager: Chester R. Hubbard. Virginia Theatre, 1,500. Five subscription concerts; four summer Pop concerts. Pop concert soloists: Helen Clayton, July 20; Sigmund Spaeth, commentator, July 27; Irene Rosenberg, Aug. 10.

Wheeling Youth Symphony, 25 Bae Mar Place. Conductor: Stefano Renato Ceo. President: Mrs. John F. Baker. Manager: Clara Ceo. Oglebay Park Amphitheatre, 3,000. Two summer concerts. Soloists: William V. Fischer, trumpeter, and Fassig Ballet, June 18; Vance Memorial Choir, in Haydn's The Creation, June 25.

Frazier Memorial Civic Music Association, 2227 Chapline St. President: Paul N. Elbin. Wheeling High School Auditorium, 1,350. Blanche Thebom, Oct. 9; Frances Greer and Brian Sullivan, Nov. 3; Thomas L. Thomas, Dec. 8; Four Piano Ensemble, Jan. 3; Benno and Sylvia Rabinof, Feb. 2.

Oglebay Institute, Oglebay Park. President: Henry S. Schrader. Executive director: Edwin M. Steckel. Oglebay Park Amphitheatre, 3,000. Lauritz Melchior, July 11; John Sebastian, July 18; Columbus Boychoir, July 25; Eleanor Steber, Aug. 2; Ohio Valley Community Theatre Association, Aug. 8; Robert Friars, travelogue, Aug. 15; Young Artists Talent Search, with Boris Goldovsky, Aug. 22.

Fine Arts Guild, P. O. Box 49. Auspices: Diocese of Wheeling. Honorary president: The Most Rev. J. J. Swint. President: Regina Curren. Manager: Clara Ceo. Virginia Theatre, 1,500. Orfeo Hispanico, Oct. 17; Ervin Laszlo, Jan. 22; Longines Symphonette, March 27.

Opera Workshop, Inc., P. O. Box 613. Auspices: Wheeling Symphony Society. Conductor: Henry Mazer, President: Jerome Graff. Synagogue of Israel Auditorium, 200. Pergolesi's The Maid as Mistress, and Weill's Down in the Valley, June 19 and 20.

American Guild of Organists, Wheeling Chapter, 15th and Chapline Sts. Dean: John K. Zorian. Churches throughout Ohio Valley. Irene Robertson, Oct. 16; Alexander McCurdy and Flora Greenwood, May 1; junior choir festival, May 14. Dates to be announced for lecture by Franklin T. Watkins, hymn festival, and children's choir festival. Monthly programs by members.

Thursday Music Club, 1454 National Rd. Director: Elizabeth Cook. President: Mrs. Henry Barth. YWCA Auditorium, 200. Howard Stampfli, baritone, Oct. 5; Kathryn and Paul Schwartz, duo-pianists, Oct. 25; Robert Speaker, baritone, Dec. 7; Priscilla DuBois, soprano, and Italia Massa, pianist, Jan. 4; Wheeling Symphony Trio, and club chorus, Feb. 8; Lilian Kallir, March 4; William S. Newman, April 12; soloists from Thursday Music Club Audition and Thursday Music Club Chorus, May 3.



Stefano R. Ceo, conductor of the Wheeling Youth Symphony



Henry Mazer, conductor of the Wheeling Symphony

Woman's Club, 31 Oakmont Rd. President: Mrs. Alfred Ihlenfeld. Chairman of fine arts: Mrs. Alex Wishnew. Colonnade Room, McLure Hotel, 450. Harry Wood, Nov. 3; Grace Castagnetta, Jan. 19; Elsie Jo Hansen, soprano, Feb. 16.

West Liberty State College, West Liberty, W. Va. President: Paul N. Elbin. Head of music department: Sigurd Jorgenson.

Charleston

By BAYARD F. ENNIS

A new series of six concerts is being presented this season by the Lashinsky Brothers, who heretofore have specialized in dramatic entertainment, and have sponsored only occasional musical events.

The Artist Series, established last year to present local and out-of-town artists not established in the professional field, has been cancelled this season.

A 22 per cent reduction in the budget of the Charleston Symphony was made by the executive board at the outset of the current season, but there will be no reduction in the number of concerts played. Charles W. Cammack, Jr., is the new president of the symphony, succeeding the Rev. Harry S. Longley.

For the second consecutive season, the Charleston Chamber Music Players will present a guest string quartet in co-operation with the Library of Congress and the Elizabeth Sprague Coolidge Foundation. The Loewenguth Quartet will be heard under the joint sponsorship this year.

Charleston Symphony, 1104 Quarrier St. Conductor: Antonio Modarelli, President: Charles W. Cammack, Jr. Municipal Auditorium, 3,500. Six subscription concerts; two children's concerts. Subscription series soloists: Jean Devereaux, Oct. 31; John Lambros, Nov. 29; Marjorie Mitchell, Jan. 30; John Jacob Niles, Feb. 27; Andre Van Damme, April 3.

Community Music Association, P. O. Box 1228. President: G. G. Irwin. Secretary: Simon H. Galperin. Municipal Auditorium, 3,500. Eugene List, Nov. 3; Edwin Steffe, Dec. 1; Ballet Russe de Monte Carlo, Jan. 19; Elena Nikolaidi, March 2; Rochester Philharmonic, April 4; James Melton, May 3.

Lashinsky Brothers, P. O. Box 3031. Manager: Harry Lashinsky. Municipal Auditorium, 3,500. Charles L. Wagner Opera Company, in La Bohème, Oct. 16; Isaac Stern, Nov. 19; Lanny Ross, Feb. 11; Patrice Munsel, March 17; American National Ballet Theatre, March 21; Artur Rubinstein, April 15.



Charles W. Cammack, Jr., president, Charleston Symphony



Antonio Modarelli, conductor, Charleston Symphony

Charleston Light Opera Guild, P. O. Box 844. Musical director: Lila Belle Brooks. Stage director: Leonard Stocker. President: William G. Best. Charleston High School Auditorium, 1,900. The Mikado, Nov. 28 and 29; second production in May.

Charleston Chamber Music Players, P. O. Box 575. President: John Hiersoux. Thomas Jefferson Junior High School Auditorium, 750. String orchestra, Oct. 16 and Nov. 6; Adolphe Frezin, in December; Paganini String Quartet, Feb. 9; Loewenguth Quartet, March 22.

Huntington

By JAMES R. HAWORTH

Huntington Symphony, 522 Ninth St. Auspices: Huntington Symphony Association. Conductor: Raymond A. Schoewe. President: Leonard Samworth. Keith-Albee Theatre. Four subscription concerts and one student concert. Subscription series soloists: Yehudi Menuhin, Oct. 24; Whittemore and Lowe, Nov. 28; The Angelaires, harp ensemble, Feb. 6; Dorothy Kirsten, March 6.

Marshall College Artists Series. Auspices: Marshall College. President: Stewart H. Smith. Manager: Curtis Baxter. Six pairs of subscription concerts: matinees for students, evening performances for public. Lost in the Stars, Oct. 18 and 19; Brigadoon, Nov. 29; American National Ballet Theatre, Jan. 9; Victor Borge, matinee, Vladimir Horowitz, evening, Jan. 16; Houston Symphony, with Ania Dorfmann, Feb. 20; de Paur Infantry Chorus, Feb. 27. Special student matinee: Alec Templeton, April 10.

Tulsa, Okla.

(Continued from page 292)



Richard Carson, co-manager of Carson's Attractions, Tulsa

Feb. 5; Erica Morini, March 20; Martha Lipton, April 30. Concerto series soloists: Jorge Bolet, Nov. 12; Whittemore and Lowe, Dec. 10; Gary Graffman, Jan. 21; Solveig Lunde, Feb. 18; Robert Casadesus, March 4.

Carson's Attractions, P. O. Box 2383. Managers: Mrs. Robert Boice Carson and Richard Carson. Convention Hall, 2,854. Les Ballets de Paris, Jan. 14.

Civic Music Association, 517 McBirney Bldg. President: E. J. Lawyer. Executive secretary: Gertrude Mulholland. Will Rogers High School Auditorium, 1,500. Frances Greer and Brian Sullivan, Oct. 4; Sadler's Wells Ballet, Nov. 25 (Convention Hall, 2,854); Dorothy Eustis, Dec. 18; National Male Quartet, Jan. 17; Norman Carol, Feb. 27.

Tulsa Opera Club, 1610 S. Boulder Ave. Artistic director: Ralph Sassano. Convention Hall, 2,854. Three productions with local and guest artists. The New Moon, Nov. 9 and 10; Irene, Feb. 9 and 10; The Merry Widow, May 11 and 12.

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NEBRASKA

Omaha

By KATHLEEN SHAW MILLER

The Omaha Symphony has reduced its season from six to five pairs of concerts. A proposal for the building of a much-needed civic auditorium was presented to the voters in the November election.



Richard E. Duncan, conductor of the Omaha Symphony

Omaha Symphony, 22nd and Dodge Sts. Auspices: Omaha Symphony Orchestra Association. Conductor: Richard E. Duncan. President: John W. Swanson. Manager: Cecil W. Slocum. Joslyn Memorial Concert Hall, 1,200. Five pairs of subscription programs; four youth concerts (at Technical High School Auditorium, 2,200), sponsored by local chapter of American Federation of Musicians; summer Pop concerts (at Peony Park Royal Grove). Subscription series soloists: Astrid Varnay, Oct. 30 and 31; Norman Carol, Nov. 20 and 21; Robert Merrill, Feb. 5 and 6; Gold and Fizdale, March 5 and 6.

Tuesday Musical Club, 112 S. Elmwood Rd. President: Mrs. Herbert Davis. Central High School Auditorium, 1,500. Gregor Piatigorsky, Oct. 17; Gerard Souzay, Nov. 9; Elena Nikolaidi, Nov. 27; Rudolf Firkusny, Jan. 23, Jascha Heifetz, March 20.

Morning Musicale, 1327 S. 25th St. Director: Mrs. Howard Kennedy. Joslyn Memorial Concert Hall, 1,200. Helen Clayton and Howard Jarratt, Oct. 7; Dimitry Markevitch, Nov. 7; Lilian Kallir, Feb. 16; Norman Farrow, March 9; Blanche and Florence Zucker, April 24.

Joslyn Memorial Art Museum, 22nd and Dodge Sts. Director: Eugene S. Kingman. President: Frank T. B. Martin. Three chamber-music concerts by regional artists — Gladys May, Rosemary Madison, Emanuel Wishnow, Truman Morsman, and Max Gilbert— Dec. 3; Feb. 25; and April 29. Free Sunday afternoon programs in Concert Hall, 1,200, by regional artists, and in Lecture Hall, 325, by advanced students.

Omaha Music Teachers Association, 222 Lyric Bldg. President: C. Ruskin Sandbourne. Joslyn Memorial Concert Hall, 1,200. Concert of music by association members, Dec. 17. Lecture Hall, 325. Monthly young artist recitals; monthly student recitals.

Omaha City Chorus, 4907 Capitol Ave. Director: Bob Ashton. Manager: Jerry Napora. Joslyn Memorial Concert Hall, 1,200. Fall and spring concerts.

Omaha Municipal University Little Symphony and Mixed Chorus, 60th and Dodge Sts. Director: Richard E. Duncan. Christmas and spring concerts.

Lincoln

By ARTHUR E. WESTBROOK

Lincoln Symphony Association, Stuart Bldg. Conductor: Leo Kopp. President: Mrs. Phil Sidles. Manager: Ted Butterfield. Stuart Theatre. Four symphony concerts; two recitals. Soloists with symphony: Szymon Goldberg and Eugene Istomin. Recitalists: Licia Albanese and William Kapell.

Fine Arts Trio. Personnel: Emanuel Wishnow, violinist; Rosemary Madison, cellist; and Gladys Hamstreet May, pianist. University Student Union Ballroom. Three concerts.

University of Nebraska. School of Fine Arts director: Arthur E. Westbrook. University Coliseum; University Student Union Ballroom. Faculty recitals: Kathryn Dean, Marilyn Schultz, and Dale B. Ganz, Oct. 22; Earl Jenkins, John Blyth, and Carol Puckett, Jan. 14; Donald Lentz, Emanuel Wishnow, Earnest Harrison, Mary Jane Waggoner, and David Foltz, Feb. 11. Organ recital by Myron Roberts at First-Plymouth Congregational Church, Nov. 5.

University Orchestra. Conductor: Emanuel Wishnow. Three concerts. Soloists: Ossy Renardy, Nov. 12; senior students, April 15.

Other events: Sadler's Wells Ballet, sponsored by University Student Union, Nov. 20; Handel's Messiah, with guest soloists, Dec. 10; Verdi's Aïda, in concert version, with guest soloists, Arthur Westbrook, conductor; concerts by university band and brass choir; weekly student recitals.

American Guild of Organists, Lincoln Chapter. Dean: John Winters. Two recitals: Robert Baker, at First-Plymouth Congregational Church, in January; Claire Coci, at St. Paul's Methodist Church, April 4.

ILLINOIS

Champaign-Urbana

By DUANE A. BRANIGAN

A series of ten faculty chamber-music concerts has been added to the musical program of the University of Illinois this year. The programs, containing standard, seldom-heard, and contemporary works, are planned to demonstrate their educational application. The University Orchestra has been changed to an all-student organization, as has the Sinfonietta, formerly a faculty ensemble.

University of Illinois. Star Course Series. Auspices: University Concert and Entertainment Board. University Auditorium, 2,078. Eight subscription and five extra events by visiting artists.

School of Music. Acting director: Duane A. Branigan.

Walden Quartet. Personnel: Homer Schmitt and Bernard Goodman, violins; John Garvey, viola; Robert Swenson, cello. Smith Music Hall, 1,038. Four regular concerts; six extra concerts. Guest artists: Stanley Fletcher, Austin McDowell, Louis Potter, and Soulima Stravinsky.

University Symphony. Conductor: Bernard Goodman. University Auditorium. Six concerts.

University Sinfonietta. Conductor:

(Continued on page 309)

Springfield

By BERTHA PABST

An open-air theatre seating 4,000 was completed last summer on the shore of Lake Springfield. Four light operas were presented there by the newly-organized Springfield Municipal Opera Association. This association was formed by a group of individual guarantors and several civic clubs, in co-operation with the Municipal Playground and Recreation Commission. E. Carl Lundgren is the producer-director.

A women's symphony committee has been organized to give support to the activities of the Springfield Symphony.

Springfield Symphony. Conductor: Constantine Johns. President: Robert Saner. Business manager: Simon Friedman, 726 Reisch Bldg. Springfield High School Auditorium, 1,600; Orpheum Theatre, 2,800. Reguar concerts; one young people's concert. Soloists: Charles Crowder, pianist; Helen Coates and Mary Alice Patton, singers.

Springfield Municipal Opera Association, 230⅓ S. Sixth St. Producer-director: E. Carl Lundgren. President: John E. MacWherter. Open-Air Theatre, Lake Springfield, 4,000. Four light operas during the summer.

Amateur Musical Club. President: Mrs. Will Taylor. Community Concert Series. Orpheum Theatre, 2,800. Cleveland Symphony, Nov. 9; Patrice Munsel, Jan. 2; Gregor Piatigorsky, Feb. 20; Philharmonic Piano Quartet, March 8.

Sunday Matinee Recitals: programs by local artists, including Adele Tilson and Gene MacCreary, pianists, and the Ansar Chanters (Shrine male chorus).

Springfield Municipal Choir. Auspices: Municipal Playground and Recreation Commission. Director: E. Carl Lundgren. Business manager: Melvin St. John, 230⅓ S. Sixth St. Weekly radio programs throughout the season; appearances for civic organizations; one benefit concert.

Springfield Oratorio Society. Auspices: Springfield Council of Churches. Conductor: Donald E. Allured, 621 Capital Ave. Local churches. Three oratorios: Handel's Messiah, Dec. 3; Haydn's Creation, in the spring; third to be announced.

Peoria

By THEO POWELL SMITH

Peoria Symphony. Auspices: Peoria Symphony Society. Conductor: Rudolph Reiners. President: MacDowell Frederick. Manager: George Landon. Shrine Mosque, 1,821. Five subscription concerts; two out-of-town concerts. Subscription series soloists: Ennio Bolognini, Oct. 15; Percy Grainger and Peoria Orpheus Club, April 1.

Amateur Musical Club of Peoria. President: Mrs. Elmer Bloom. Shrine Mosque, 1,821. Eleanor Steber, Oct. 10; St. Louis Symphony, Nov. 29; Jesús María Sanromá, Jan. 23; Robert Shaw Chorale, Feb. 21.

Four member-participation programs at Peoria High School, 600.

Bradley Star Course. Auspices: Bradley University School of Music. Director: Kenneth Kincheloe. Manager: Allen Cannon. Shrine Mosque, 1,821. Alec Templeton, Nov. 28; Gladys Swarthout, March 5; Mia Slavenska and her Balet Variante, March 28.

Bradley Civic Opera Association.

(Continued on page 309)

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CALIFORNIA

Oakland

By ADELYN FLEMING

A Civic Music Association has been organized in Oakland, and it will present six concerts this season. For 1951, the Woodminster Festival Association plans a summer series of week-long festivals of dance, drama, and Hawaiian music, interspersed with symphonic, operatic, and solo events.

Harold Youngberg has replaced Robert Choate as director of music for the Oakland schools.



Orley See conductor, Oakland Symphony



Gastone Usigli, conductor of the San José Symphony

Oakland Symphony, 48 Wildwood Ave., Piedmont. Auspices: Oakland Symphony Association. Conductor: Orley See. President: John G. Mitchell. Civic Auditorium, 1,950. Four subscription concerts; four extra concerts. Subscription series soloists: Bernard Abramowitsch, Nov. 7; soloists to be announced for Jan. 16; March 13; and May 8. February youth concert soloists chosen in school auditions. Soloists for Veterans Hospital and Woodminster concerts to be announced.

Mills College Artists Concert Series. Dean of music: Luther B. Marchant. Mills College Concert Hall, 500. Egon Petri, Oct. 25; Luigi Silva, Nov. 1; Janet Graham, Jan. 17; Nancy Corwin and Claudine Allen, Feb. 28; Pasquier Trio, March 14; Virginia Davis, April 4; Hungarian Quartet, April 18.

Oakland Civic Music Association, Executive secretary: Josephine Breen, 266 Lennox Ave. Oakland High School Auditorium, 2,950. Giuseppe di Stefano, Oct. 18; Ana Maria's Spanish Ballet, Nov. 6; Artur Rubinstein, Jan. 4; Ruggiero Ricci, Feb. 20; Marian Anderson, March 11; Luboshutz and Nemenoff, April 6.

Orpheus Male Chorus, 5888 Chabot Rd. Director: Mynard Jones. Civic Auditorium, 1,950. Three concerts, soloists to be announced.

Oakland Philharmonic Chorus, 478 Santa Clara Ave. Directors: John and Caroline Unruh. Civic Auditorium, 1,950. Handel's Messiah, Dec. 3 and 5.

Council of Churches Combined Choir. Director: Ernest West. Spring music festival.

East Bay Opera League, 859 Rosemount Rd. General director: Désiré Ligeti. Musical director: Fritz Behrens. President: Mrs. John F. Mulligan. Concert versions of The Masked Ball, in November; The Bartered Bride, in January. Monthly meetings.

Alameda Community Concerts, 911 Regent Street, Alameda. Secretary: Mrs. Alfred Siebert. Alameda High School Auditorium, 1,500. de Paur Infantry Chorus, Dec. 17; William Kapell, Dec. 28; Federico Rey and Pilar Gomez, Feb. 22.

Hayward Community Concerts, 834 Kings Court, Hayward. Secretary: Mrs. C. D. Johnson. Hayward High School Auditorium, 1,500. Charles Kullman, Oct. 18; Appleton and Field, Jan. 22; Federico Rey and Pilar Gomez, Feb. 17; Mildred Dilling, March 19.

San Leandro Community Concerts, 437 Bancroft Rd. Secretary: Mrs. Louis Rickey. Louis Roney, Oct. 14; Vivian della Chiesa, Feb. 19; Constance Keene, March 19.

Woodminster Festival Association. Edgar M. Sanborn, 3053 Joaquin Miller Rd. Season from June to October, to be announced.

Berkeley

(Continued from page 262)

PTA and Berkeley Public Schools. Community Theatre, 3,500. San Francisco Symphony, Kurt Adler conducting; Alexander Fried, commentator. Four concerts, beginning Dec. 5.

Berkeley String Ensemble, 2425 Bancroft Way. Director: Myriam Zunser. Management: Berkeley Sponsoring Committee. First concert on Oct. 3.

Berkeley Young People's Symphony, 2431 Ellsworth St. Conductor: Jessica Marcelli. Manager: William E. Chamberlain. Concert, Claremont Hotel, Oct. 1; subscribers' concert, in the spring; appearances in various civic programs.

Albany-El Cerrito Community Concert Association, 1024 West Place, Albany. President: Mrs. Harold Stone. Secretary: Mrs. Cheryl Kleinhammer. Albany High School Auditorium, 1,500. Dorothy Maynor, Nov. 29; Edmund Kurtz and Leo Nadelman, Jan. 10; Federico Rey and Pilar Gomez, Feb. 24.

Walnut Creek Community Concert Association, Box 514, Walnut Creek. President: Frederick Freeman. Secretary: Mrs. Harold Soder. Acalanes High School Auditorium, 1,200. Columbia Concert Trio, Oct. 24; Alfred and Herbert Teltschik, Nov. 7; Edwin Steffe, Jan. 29; Federico Rey and Pilar Gomez, Feb. 20.

Muriel J. Macgurn, San Francisco. Community Theatre, 3,500. Encore Events (Pisani-McGregor Attractions): Talley Beatty and his Tropicana Revue, Oct. 17; Little Singers of Paris, Nov. 18; Mary Garden, Nov. 28; Josef Marais and Miranda, Feb. 24; Halprin-Lathrop Theatre Dance Group, March 28.

Pacific Opera Company. Cavalleria Rusticana, Dec. 2; Rigoletto, Dec. 6; Madama Butterfly, Dec. 9.

Other events: Hildegarde; Les Ballets de Paris.

Jewish Welfare Federation. Community Theatre, 3,500. Israel Philharmonic, Feb. 26.

Larry Allen Agency, San Francisco. Community Theatre, 3,500. Vladimir Horowitz, Dec. 4.

Stockton

By GAIL K. SCHEERE

The Northern California Branch of the Choral Directors Guild will be organized here this season.

Stockton Symphony. Conductor: Manlio Silva. Stockton High School Auditorium, 2,260. Monthly subscription concerts, beginning Oct. 30.

Civic Light Opera Association. Sponsor: Adult Education Division. Director: Lyle Drexel. President: Louis Castanza. Stockton High School Auditorium, 2,260. Song of Norway, Nov. 16, 17, and 18.

Stockton Music Series. Directors: Mr. and Mrs. De Marcus Brown. Stockton High School Auditorium, 2,260. Artur Rubinstein, Nov. 29; Iva Kitchell, Jan. 23; Dorothy Warenskjold, Feb. 20; Charles L. Wagner Opera Company, March 2.

College of the Pacific. Conservatory of music dean: John Gilchrist Elliot. Conservatory Auditorium, 1,240. Handel's Messiah, in December. Student concerts.

Sacramento

By WILLIAM C. GLACKIN

A major change took place in the Sacramento booking and management picture in July, when the Sacramento Civic Repertory Theatre took over the six-year-old Murphy Box Office and appointed Wilma Murphy, founder of the box office, as full-time manager of the theatre. The new Civic Theatre Box Office continues as local sponsor of many types of entertainment, ranging from the concerts of the Celebrity Series, and the professional events sponsored by the theatre itself, to the Harlem Globetrotters basketball team.

Don Birrell has succeeded Frederick P. Vickery, who retired, as director-manager of the E. B. Crocker Art Gallery, which sponsors a concert series and furnishes its ballroom for musical events almost every Sunday of the season.

The Sacramento Choral Society, under its new conductor, Fritz Berens, is being expanded into a large civic chorus, and it hopes to perform some of the larger choral works with the Sacramento Philharmonic.

Sacramento Philharmonic. Auspices: Sacramento Philharmonic Association, with financial support from the American Federation of Musicians and the city government. Conductor: Fritz Berens. President: Lee Schwimley. Memorial Auditorium, 4,400. Five concerts.

Sacramento Saturday Club Celebrity Series. Management: Civic Theatre Box Office. Memorial Auditorium, 4,400. Sadler's Wells Ballet, Nov. 13 (also Nov. 14 as extra event); Jakob Gimpel, Dec. 14; Gregor Piatigorsky, Jan. 4; Vienna Choir Boys, Feb. 14; San Francisco Symphony, Feb. 21; Marian Anderson, March 14; Ethel Sleeper Brett and Donna Reagan (resident artist concert), April 12.

Sacramento Music Series. Directors: Carolyn Ware and Mabel Hazelton. Memorial Auditorium, 4,400. Ballet Russe de Monte Carlo, Nov. 28; Elena Nikolaidi, Nov. 5; Robert Casadesus, Jan. 30; Tossy Spivakovsky, March 13; James Melton, March 20. Extra event: San Francisco Opera Company, in Tristan und Isolde, Oct. 14.

E. B. Crocker Art Gallery Series, 216 O Street. Director-manager: Don Birrell. Gallery Ballroom, 350. Six concerts.

Sacramento Choral Society. Conductor: Fritz Berens. President: Ralph Haley. Two concerts.

Sacramento Bach Society. Orchestra conductor: Frederic Errett. Choir conductor: Frank Pursell. President: Frank Pursell. Bach Festival (with American Guild of Organists, Sacramento Chapter), Oct. 6 to 8: Sacramento and San Francisco Bach choirs, Waldemar Jacobsen of San Francisco conducting; Bach orchestra; Lucille Broderson and G. Leland Ralph, organists. Other concerts throughout the season.

American Guild of Organists, Sacramento Chapter. Dean: Frederic Errett. Flor Peeters, Nov. 15; Catharine Crozier, Feb. 3; Harold Mueller, May 14.

Sacramento State College Music Department. Department head: Frederick Westphal. Five concerts by orchestra, chorus, and string quartet.

Sacramento Junior College. Orchestra conductor: David Burnam. A cappella choir conductor: Ivine Shields. Two concerts.

McNeill Club. Male chorus. Conductor: Frederic Errett. President: Clark Moffitt. Two concerts.

Sacramento Mothersingers. Auspices: Sacramento Evening College PTA. Conductor: Josephine Fithian. Spring concert.

Fresno

By MOLLY MARSHALL

Fresno Musical Club. President: Mrs. John Barnard Bailey. Warner Brothers Theatre. Kirsten Flagstad, Oct. 5; San Francisco Opera Company, presenting The Marriage of Figaro (Memorial Auditorium), Oct. 30; Maryla Jonas; Griller String Quartet; Leonard Warren; Los Angeles Philharmonic.

The club also sponsors music-student clubs.

Fresno State College. Dean of music department: Arthur Berdahl. Concerts by college symphony, Mr. Berdahl, conductor; male chorus; mixed chorus, Charm Chorus, Lyllis Lundquist, director; piano ensemble; and individual students.

Fresno Women's Chorus. Auspices: Adult Education School. Director: Margaret Larwood. Concerts throughout the season.

Cecilian Singers. Director: Verne Delaney. Concert, with guest artists, at White Theatre. Various other appearances.

Fresno County Music Teachers Association. President: Grace Robinson. Sponsors the Cadman Club and MacDowell Club for students.

American Guild of Organists, San Joaquin Valley Chapter. Dean: Margaret Larwood. Recitals by guest artists at St. James Cathedral; civic holiday concerts at Memorial Auditorium.

Fresno Municipal Band. Conductor: Arthur Forsbald. Summer concerts in courthouse park and in Roding Park.

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NEW YORK

Utica

By ELLIS K. BALDWIN

Utica Civic Symphony, 312 Genesee St. Auspices: Civic Musical Society. Conductor: Edgar J. Alderwick. President: Robert Morris. Thomas R. Proctor Auditorium, 1,400. Four concerts. Soloists: Muriel Kerr, Jan. 28; Lally A Cappella Choir, March 13; Albert Bowen, May 1.

Utica Civic Band, 312 Genesee St. Auspices: Civic Musical Society. Conductor: William Schueler. President: Robert Morris. Parkway Shell. Ten concerts.

Great Artist Series, 1310 Genesee St. Manager: Roland E. Chesley. Stanley Theatre, 2,900. Charles L. Wagner Opera Company, in La Bohème, Oct. 4; Adele Addison, Nov. 8; Rochester Philharmonic, with Ossy Renardy, Dec. 4; Mack Harrell, Jan. 17; Vladimir Horowitz, Feb. 28; de Paur Infantry Chorus, March 14.

Chamber Music Society. President: Mrs. Earl B. Worden, 263 Genesee St. Grace Church Parish House, 500. Hungarian String Quartet, Oct. 27; Jacqueline Blanchard and André de Ribaupierre, Nov. 22; Pasquier String Trio, Jan. 31; Paganini String Quartet, March 5.

Etude Club. President: Sally Blatt, 1128 Churchill Ave. Thomas R. Proctor Auditorium, 1,400. The Mariners, Sept. 30; spring concert to be announced.

Colgate University Series, Hamilton. Manager: Lloyd Huntley. Eight events.

Hamilton College Series, Clinton. Manager: Berrian Shute.



Edgar J. Alderwick, conductor of the Utica Civic Symphony

Roland E. Chesley, manager, Great Artist Series, Utica

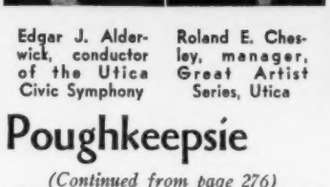
Poughkeepsie

(Continued from page 276)

Boys, Jan. 4; Marion Bell, March 8.

Dutchess County Musical Association. President: Gifford R. Beal Jr. Manager: Rebecca Hyde Rider. Skinner Recital Hall, Vassar College, 650. Jean Casadesus, Nov. 6; Carol Longone, Feb. 1; Mary Curtis, April 4; Dorothy Saffir, May 23 (at the Ogden Mills estate).

Vassar College Department of Music. Chairman: E. Harold Geer. Skinner Recital Hall, 650; Students'



Ole Windingstad, conductor, Dutchess County Philharmonic, Poughkeepsie

Mrs. John A. Mathews, co-chairman, Elmira Community Concert Association

Building, 1,200; Chapel. Helen Brainerd, Oct. 13; Donald Pearson, Oct. 22; Ralph Kirkpatrick, Nov. 8; Glee Club, with Yale Apollo Club, Dec. 2; Boris Koutzen, Dec. 8; Elizabeth Winslow and Margot Courtright, Dec. 12; Budapest String Quartet, Jan. 12; Winifred Bowman, Jan. 24.

Community Mixed Chorus. Director: Albert G. Hunter, Jr. President: Archie Peace. Arlington High School Auditorium, 850. Two concerts.

Singers Club. Women's chorus. Director: Elmer A. Tidmarsh. President: Mrs. Harold A. McLaughlin. Arlington High School Auditorium, 850. Concert, April 6.

Lyric Club. Women's chorus. Director: Andrew J. Baird. President: Mrs. Arthur C. Hankinson. Poughkeepsie High School Auditorium, 1,100. Spring concert.

Euterpe Glee Club. Men's chorus. Director: Elmer A. Tidmarsh. President: Edward A. Schwartz. Poughkeepsie High School Auditorium, 1,100. Spring concerts.

Orpheus Glee Club. Men's chorus. Director: Andrew J. Baird. President: Martin T. Siegel. Poughkeepsie High School Auditorium, 1,100. Spring concert.

Elmira

By MARY K. MONROE

The Jewish Community Center is presenting a series of music and dance programs on several Sunday nights this season.

Community Concert Association, 112 Demarest Parkway. Auspices: Thursday Morning Musicales: Chairmen: Mrs. John A. Mathews and Mrs. Robert P. McDowell. Keeney Theatre, 2,500. Walter Cassel, Oct. 18 and 19; Morley and Gearhart, Nov. 29 and 30; Charles L. Wagner Opera Company, in The Barber of Seville, Jan. 17 and 18; Cincinnati Symphony, March 7 and 8.

Thursday Morning Musicales, 825 W. Water St. President: Mrs. Hobart A. Burch. Park Church Auditorium, 1,200. Evening concert: Jacqueline Blanchard and André de Ribaupierre, Nov. 9. Monthly morning recitals and talks by local musicians, in Beecher Hall, Park Church, 300.

Civic Chorus, North Presbyterian Church. Auspices: Thursday Morning Musicales. Director: Guy Fraser Harrison. President: Mrs. George Peck. Christmas concert, Dec. 19 (Park Church Auditorium, 1,200); spring festival, with Rochester Civic Orchestra, April 17 (Southside High School, 1,140).

Little Symphony, 960 Grove St. Conductor: G. Martin Wenzel. Southside High School, 1,140. Four concerts.



Alexander Capurso, conductor, Syracuse Symphony

Mrs. S. B. Everts, president, Civic Music Association, Syracuse



Murray Bernthal, co-director of the Famous Artists Series, Syracuse

Mrs. Harry H. Hartman, president, Morning Musicals, Inc., Syracuse



Louis Krasner, director of the Krasner Chamber Music Ensemble, Syracuse

Syracuse

(Continued from page 277)

Cossack Chorus, Jan. 12; Longines Symphonette, Feb. 23; Viennese Ballet Ensemble, Jan. 24; de Paur Infantry Chorus, March 16; Kirsten Flagstad, April 5.

Famous Artist Series, Syracuse Kemper Bldg. Directors: E. R. Vadeboncoeur and Murray Bernthal. Lincoln Auditorium, 2,000; Coliseum, New York State Fair Grounds, 6,000. Boston Symphony, Oct. 18; James Melton, Nov. 10; Royal Philharmonic, Dec. 9; Bidu Sayao, Feb. 12; Christopher Lynch, March 18; Byron Janis, March 26.

Syracuse Symphony. Conductor: Alexander Capurso. Honorary chairman: Mrs. H. Winfield Chapin. President: Donold T. Pomeroy. Manager: Mrs. S. B. Everts. Lincoln Auditorium, 2,000. Three concerts.

Civic University Orchestra. Auspices: Department of Parks of the city of Syracuse and the College of Fine Arts of Syracuse University. Conductor: Alexander Capurso. Honorary chairman: Mrs. H. Winfield Chapin. Thornden Park Amphitheatre, 5,000. Seven weekly open-air concerts during July and August. Joseph Baroné, guest conductor for first six concerts. Soloists: Abba Bogin; Katharyn Blum, soprano; Mildred Oakes Kingsley, soprano; Anshel Brusilow, violinist; Ozan Marsh, pianist; Taji Bey and Kharis, dancers; Ann Heath Knaus, soprano; Sheila Whitely, soprano; Robert Marshall, tenor; Bette Wolf, soprano; Augustus M. G. Beauchat, baritone.

Dave Salmon, Inc., Clark Music Bldg. President: David B. Salmon. Lincoln Auditorium, 2,000. Charles L. Wagner Opera Company, presenting La Bohème, Oct. 6; First Piano Quartet, Oct. 20; Sigmund Romberg and orchestra, Nov. 11; U. S. Air Force Band, Dec. 1; Yale Glee Club, Dec. 19; Guy Lombardo, Feb. 14; Hazel Scott, March 31; Philadelphia Orchestra, April 30; Fred Waring and his Pennsylvanians, in May.

Popular Artists Attractions. President: John A. Urciuoli. Lincoln Auditorium, 2,000. Talley Beatty and his Tropicana Revue, Nov. 9; Virtuosi di Roma, Nov. 20.

Berwald Concert Singers. Founder and director: John A. Urciuoli. Assistant director: Frank Massoth. The Pirates of Penzance, Sept. 22 and 23.

Community Orchestral Association of Central New York, Inc., Robineau Rd. Conductor: George Hagstrom. Lincoln Auditorium, 2,000. Four concerts.

Krasner Chamber Music Ensemble. Syracuse Friends of Chamber Music, 524 Onondaga Bank Bldg. Conductor: Louis Krasner. Chairman: Nigel Lyon Andrews. Mizpah Auditorium. Personnel: Mr. Krasner and Adrienne Galimir, violins; Vincent Mauricci, viola; Analee Camp, cello; Samuel Baron, flute; Ralph Gomberg, oboe; Henry Schuman, English horn; Bernard H. Garfield, bassoon; Fernando Valenti, harpsichord.

Syracuse University School of Music. Auspices: College of Fine Arts. Director: Alexander Capurso. Crouse Auditorium. Fernando Valenti, harpsichordist, Oct. 2; Sidney Sukoenig, pianist, Oct. 22; Ernst Bacon, pianist, Oct. 29; Guilford Plumley, pianist, Nov. 12; Arthur Poister, organist, with string ensemble, Nov. 13; Shirley Miller, harpist, and Charlotte Reinke, soprano, Nov. 19; university symphony, Mr. Capurso, conductor, Dec. 11; university chorus, Frank Hakanson, director, Dec. 18; Ivan Licht, organist, Jan. 14; William Fleming, pianist, and Harvey Smith-Spencer, tenor, Feb. 11; Sigma Alpha Iota and Phi Mu Alpha, March 4; Herbert Beattie, bass, and Dika Newlin, pianist, March 11; Louis Krasner, violinist, March 18; university symphonic band, Harwood Simmons, conductor, March 19; Analee Camp, cellist, and William Fleming, pianist, April 1; Mr. Krasner and Mr. Sukoenig, April 22; university symphony, April 23; university chorus, May 7.

Philharmonic Society. Sponsors Syracuse Philharmonic and the Opera Guild. Conductor: Nicholas Gualillo. Lincoln Auditorium, 2,000.

Choruses: Liederkranz Male Chorus, Arion Women's Chorus, and Liederkranz Women's Chorus, Max Grah, director. American Legion Chorus, John T. Clough, director. Syracuse Modern Male Chorus, John V. Sackett, director.

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UTAH



Maurice Abravanel, conductor, Utah Symphony, Salt Lake City

Salt Lake City

By GAIL MARTIN

Utah Symphony. 55 First South St. Auspices: Utah Symphony Association and Utah State Institute of Fine Arts. Conductor: Maurice Abravanel. Managing director: Davis S. Romney. Tabernacle, 4,500. Nine subscription concerts; youth concerts; tour. Subscription series soloists: Helen Traubel, Nov. 4; Grant Johannesen, Nov. 18; Vladimir Horowitz, Dec. 9; Tibor Zelig, (concertmaster), Dec. 27; Gregor Piatigorsky, Jan 24; Alexander Uninsky, Feb. 7; Ricardo Odnoposoff, Feb. 21.

Tabernacle Choir, Tabernacle, Temple Square. Director: J. Spencer Cornwall. President: Lester F. Hewlett. Business manager: W. Jack Thomas. Commentator: Richard L. Evans. Organists: Alexander Schreiner and Frank W. Asper. Sunday morning broadcasts over CBS network.

Salt Lake Oratorio Society, 602 Kearns Bldg. Director: Lisle Bradford. President: Adam S. Bennion. Manager: W. Jack Thomas. Production manager: Howard T. Anderson. Tabernacle, 4,500. Concert, Dec. 31 (broadcast later over station KSL).

Salt Lake Civic Music Association, 55 First South St. President: Robert S. Allison. Kingsbury Hall, 2,009. Norman Carol, Nov. 14; Iva Kitchell, Jan. 15; Marian Anderson, March 20; Josef Marais and Miranda, April 12; Artur Rubinstein, May 7.

Master Minds and Artists Series. Auspices: University of Utah extension division. Director: I. O. Horsfal. Kingsbury Hall, 2,009; Tabernacle, 4,500. U. S. Navy Band, Oct. 17; Bidu Sayao, Nov. 15; Bach's St. Matthew Passion, with university choral groups and the Utah Symphony, Maurice Abravanel, conductor, Dec. 1 and 2; Roth String Quartet, Jan. 23; James Melton, March 13; Suzanne Bloch, April 2.

Granite Arts Association. President: O. C. England. Granite High School Auditorium, 2,000; Tabernacle, 4,500. Eleanor Steber, Tabernacle, Sept. 27; Harry Wayne, Oct. 11; Little Singers of Paris, Nov. 6; Spencer Browne, Nov. 30; Juilliard String Quartet, Jan. 17; Fredell Lack, Feb. 1; Mia Slavenska and her Ballet Variante, March 5.

South High School Auditorium. Frederic Dixon, pianist, Oct. 7.

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Hans Lange, conductor, Albuquerque Civic Symphony

Albuquerque

By ISABEL WILEY GREAR

The nineteenth season of the Albuquerque Civic Symphony will be played under its new conductor, Hans Lange. Mr. Lange succeeds Kurt Frederick, who is on leave of absence from both the orchestra and music faculty of the University of New Mexico. During the regular series, the co-winners of the young artist competition held last spring will appear as soloists with the orchestra. They are Lois Cox, soprano, and George Fenley, violinist. Mr. Fenley was concertmaster of the symphony last season.

Albuquerque Civic Symphony. P. O. Box 605. Conductor: Hans Lange. President: Bernie May. Carlisle Gymnasium. Five subscription concerts; one extra concert. Subscription series soloists: George Fenley, Nov. 16; Claudio Arrau, Jan. 20; Lois Cox, March 4. Extra concert: Handel's Messiah, with Albuquerque Choral Association and University A Cappella Chorus, Dec. 10.

Community Concert Association. President: Rudolf Dreyer, 1514 Park Ave. Carlisle Gymnasium. Risë Stevens, Oct. 13; Maryla Jonas, Nov. 8; Edmund Kurtz, Jan. 22; Charles L. Wagner Opera Company, in The Barber of Seville, Feb. 8; Eugene Conley, March 5; Tossy Spivakovsky, April 16.

University of New Mexico Program Series. Roman Totenberg, Oct. 24; Don Cossack Chorus, Nov. 21; Elizabeth Walters, dance recital, April 10.

La Quinta Series. Albuquerque Little Theatre. Presented by Albert Simms. Six chamber-music programs during June, directed by Georges Miquelle.

NEW MEXICO

Santa Fe

By ALFRED MORANG

Community Concert Association. President: Augustine Haughton. Secretary: Mrs. W. M. Maraman. London String Quartet, Nov. 11; Rudolf Firkusny, Nov. 16; John Sebastian, March 20; George London, April 18.

Santa Fe Sinfonietta and Choral Society. Conductor: Hans Lange. President: Hans Lange. Secretary: Mrs. Unice Hauskins. Concert by Albuquerque Civic Symphony, augmented by the Sinfonietta, in November; dance recital by Jacques Cartier, with the Sinfonietta, in December; illustrated lecture by Sir Hubert Wilkins, in February; Percy Grainger Festival, in May.

NEVADA

Reno

By THEODORE H. POST

Community Concert Association, 704 S. Virginia St. President: Mrs. F. Armbruster. Civic Auditorium, 1,500. London String Quartet; James Pease; Gyorgy Sandor; Vivian della Chiesa.

Reno Civic Chorus and Orchestra, University of Nevada. Conductor: Theodore H. Post. Manager: Wilfred P. Smith. University Gymnasium, 4,000. Handel's Messiah, Dec. 11, with University Singers, Marjorie Dickinson, soprano; Dorothy Gray and Yerda Robertson, contraltos; Joe Battaglia, tenor; and Eric Schaeffer, baritone.

University of Nevada Music Department. Chairman: Theodore H. Post. Director of band and instrumental music: Felton Hickman. University Singers. Conductor: Mr. Post. Weill's Down in the Valley, in April.

Reno Men's Chorus, First National Bank Bldg. Conductor: Charles Merrill. Civic Auditorium, 1,500. Two concerts.

Reno Municipal Band, 223 N. Virginia St. Conductor: N. A. Tinkham. Weekly summer concerts; appearances in civic programs.

Repertoire Club, 32 Winter St. President: Mrs. Joseph F. Moore. Reno Century Club, 350. Monthly lecture-recitals.

American Guild of Organists, Reno Chapter. Dean: W. C. Corris. Civic Auditorium, 1,500. Spring choir festival by united church choirs.



Clyde G. Ross, conductor of the Cheyenne Little Symphony

WYOMING



Mrs. Robert D. Hanesworth, president, Community Concert Association, Cheyenne

Cheyenne

By MABEL THOMPSON

The PTA Council is sponsoring a concert by the Denver Symphony early this season.

Community Concert Association. President: Mrs. Robert D. Hanesworth. Junior High School Auditorium, 1,250. Nelson Eddy, Nov. 15; Alec Templeton, Feb. 14; Mia Slavenska and her Ballet Variante, March 10.

Philomelian Club. Male Chorus. Auspices: City of Cheyenne and chamber of commerce. President: George Sprowell.

Cheyenne Community Chorus. Director: Emory Dixon. Chairman of the board of directors: G. A. D. Hart. Handel's Messiah, Dec. 10; The Student Prince, in the spring.

Cheyenne Little Symphony. Conductor: Clyde G. Ross. First concert on Jan. 7.

American Guild of Organists, Cheyenne Chapter. Dean: Alice Clark Ross. Two concerts.

Cheyenne Municipal Band. Director: Thomas Restivo. President: Harry Stringfellow. Eight summer concerts.

National Guard Band. Conductor: Clyde G. Ross.

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CALIFORNIA

Long Beach

By ALICE S. DURHAM

The newly organized Cultural Arts Center Association, Inc., is expected to announce plans for a $2,000,000 art museum to be built on the ocean front. An auditorium for musical events will be included in the structure. The recently dedicated First Baptist Church has an auditorium that seats 1,500 and is equipped with a new medium-sized Moller organ. The auditorium is available for musical activity. The municipal band, brought into prominence by the late Herbert E. Clarke, has engaged Eugene LaBarre as director. Many new marching bands appeared in the All-Western Band Review on Nov. 25. Bands from Washington to Mexico City participated in the annual parade.



Robert Resta, conductor, Long Beach Philharmonic Symphony



Edouard Hurlimann, conductor Kern Philharmonic, Bakersfield

Long Beach Philharmonic Symphony, 4030 Pacific Ave. Auspices: Long Beach Philharmonic Symphony Association, Inc. Conductor: Robert Resta. Assistant conductor: Nicholas Furjanick. President: Mrs. James A. Bickel. Manager: Beulah Newcomer, 235 E. 3rd St. Municipal Concert Hall, 1,335. Four subscription concerts; one extra concert. Subscription series soloists: Marina Koshetz, Nov. 7; winners of Youth Auditions, Jan. 12; Janice Moudry, March 9; Sascha Gorodnitzki, April 27. Free Easter concert, with 200-voice choir, Municipal Auditorium, 4,000.

Long Beach Woman's Committee, Southern California Symphony Association, 4335 California Ave. President: Mrs. Walter C. Groschong. Concert chairman: Mrs. C. H. Woodruff. Municipal Concert Hall, 1,335. Four subscription concerts by Los Angeles Philharmonic. Soloists: Pierre Fournier, Jan. 14; William Kapell, Feb. 5.

Civic Music Association, 130 Pine Ave. President: David Hargraves. Secretary: Olive McDuffy. Woodrow Wilson Auditorium, 1,686. Leonard Pennario, Oct. 10; Dorothy Warenskjold, Nov. 17; Vienna Choir Boys, Feb. 19; Chigi Quintet, March 21; Luboshutz and Nemenoff, April 17.

Woman's Music Club, 3523 E. Ocean Ave. President: Mrs. John O. McDonald. Ebell Club House, $1,000. Bi-monthly meetings. Scholarship fund for students.

Long Beach Public Schools. Supervisor of Music: Mary Shouse. Annual Christmas concert, Gerald Daniels, choral director, Polytechnic Auditorium, 1,728. Junior High School choral festivals, March 9 and 13, Polytechnic Auditorium. Junior and Senior High School instrumental festivals, Fred Ohlendorf, director, and Ralph Rush, adjudicator, March 10. Romberg's The Student Prince, May 6 and 7. Choral festival sponsored by Vocal Association of Southern California Junior Colleges, Municipal Auditorium, 4,000. National broadcast by orchestra and chorus of 600, May 5.

St. Olaf's Lutheran Church, San Pedro. Polytechnic Auditorium, 1,728. Kirsten Flagstad, Oct. 31.

Musical Arts Club, 278 San Remo Dr. President: Mrs. Gerald D. Kint. New Masonic Temple. Monthly meetings. Scholarship fund for students.

Music Teachers Association of California, Long Beach Branch, 234 Ximeno Ave. President: Alice S. Durham. Humphreys Recital Hall. Monthly meetings.

Church Music Guild, 3304 Magnolia Ave. Affiliated with Southern California Choral Conductors' Guild. President: Robert C. Walker. Festival of Choirs, Raymond Moreman, director, First Congregational Church, in January.

American Guild of Organists, Long Beach Chapter. Dean: S. Raymond Parmalee. Recital by Max Miller, Oct. 3.

Arne Zahl Choral Groups, 269 Termino Ave. Arthur Peterson unit, American Legion Auxiliary Chorus; Mother Singers of Long Beach Council of PTA; A Cappella Choir, Long Beach City College; Marriettes, a professional sextet; and Call of the Church recording choir.

Long Beach Municipal Band. Director: Eugene LaBarre. Assistant director: James E. Son. Municipal Concert Hall, 1,335. Outdoor concerts in city parks and beach band shell.

Hollywood Bowl Women's Activities, Long Beach Branch. Chairman Mrs. George P. Taubman, Jr.

Allied Arts International, 236 Termino Ave. President: Franklin Cheney. Alamitos Library. Monthly meetings; music and arts programs.

First Lutheran School Choirs, 427 Rhea St. Director: Mrs. Paul Wukasch. Local and out-of-town engagements.

Presbyterian Choral Union, Long Beach Harbor Area. Director: Malcolm Groher. President: Mrs. Vivian Rivard. First Presbyterian Church, 1,300. Eleven choirs in annual concert, Nov. 5.

Guild of Woman Composers. President: Gladys Comstock Smith. Monthly meetings.

Woman's Symphony. Auspices Recreation Department. Conductor: Eva Anderson. President: Brownie Cameron. Municipal Auditorium, 4,000. Three free concerts. Anniversary concert, Nov. 10.

Long Beach Convention Ensemble. Includes ten singers and twenty instrumentalists. Director: Eva Anderson. Municipal Auditorium, 4,000. Performances at state and national conventions in Municipal Auditorium.

Civic Chorus. Auspices: Long Beach Recreation Department. Director: Ralla Alford. Municipal Auditorium, 4,000. Handel's Messiah, with combined city choirs and Long Beach Philharmonic, Dec. 5.

Long Beach A Cappella Choir. Auspices: Long Beach Recreation Department. Director: Rolla Alford. Municipal Concert Hall, 1,635. Christmas carol concert, Dec. 15.

First Baptist Church Choir. Director: Harold Agal. Church Auditorium, 1,500. Mendelssohn's Hymn of Praise, Nov. 13; Handel's Messiah, Dec. 24; Mendelssohn's Elijah, March 25.

Singers' Workshop, 4325 E. Broadway. Co-founders and directors: Henri Scanlon and Richard Preston. Elks Club House, 500. The Mikado, in March; Patience, in April. H. M. S. Pinafore, presented by Little Theatre for Little Folks, Christmas week.

Elks Male Chorus. Director: Richard Preston. Local and out-of-town appearances.

Bakersfield

By ALEC SMITH

Last year, the Kern Philharmonic combined the opening concert of its season with a fashion show. The unusual program, which was jointly sponsored by the Kern Philharmonic Society and four local merchants, met with such success that it will be repeated this year. Fall fashions for both men and women are displayed with musical accompaniments and interludes.

Kern Philharmonic, P. O. Box 1312. Auspices: Kern Philharmonic Society. Conductor: Edouard Hurlimann. President: Charles P. Manley. Harvey Auditorium, 1,772. Five subscription concerts; one extra concert; five student concerts co-sponsored by the Kern County Recreation and Cultural Commission. Soloists for both series (student-series concert on first date): Rafael Mendez, Oct. 29 and 30; Ferde Grofe and Betty O'Brien Morris, Dec. 10 and 11; Leonard Pennario, March 25 and 26; winners of Starring Kern County Artists auditions, May 6 and 7.

Kern Philharmonic Chorus. Auspices: Kern Philharmonic Society and the Kern County Recreation and Cultural Commission. Combined choral groups from Arvin, Bakersfield, China Lake, Delano, Maricopa, Shafter, and Wasco. Harvey Auditorium, 1,772. Two concerts, Dec. 4 and May 3.

Kern County Junior Symphony. Auspices: Kern Philharmonic Society and the Kern County Recreation and Cultural Commission. Membership open to all qualified students in the county. Two concerts, Dec. 15 and May 5. Winners of the Junior Audition Series are soloists at the second concert.

San Jose

By MARTA MORGAN

San Jose Symphony. Auspices: San Jose Symphony Association. Conductor: Gastone Usigli. President: Mrs. George M. McGrath. Civic Auditorium, 3,378. Four subscription concerts; one young people's concert.

Concert Series. Auspices: To Kalon Club and San Jose Concert Series Advisory Board. Chairman: Mrs. Thomas L. Mitchell. Managers: Dene Denny and Hazel Watrous. Civic Auditorium, 3,378. Lily Pons, Oct. 26; Artur Rubinstein, Nov. 10; Ballet Russe de Monte Carlo, Nov. 27; Vienna Choir Boys, Feb. 16; San Francisco Symphony, Feb. 23; Charles L. Wagner Opera Company, in The Barber of Seville, March 1; Tossy Spivakovsky, April 6.

San Jose Opera Guild. Affiliate of San Francisco and Metropolitan Opera Guilds. President: Mrs. Curtis Lindsay. Sponsors two performances by the San Francisco Opera Company of Madama Butterfly for young people.

Municipal Chorus. Conductor: LeRoy V. Brant. President: Frank Hird. Scottish Rite Auditorium, 1,000. Handel's Messiah, Dec. 1; Mendelssohn's Elijah, May 7.

American Guild of Organists, San Jose Chapter. Dean: John Flynn. Local churches. Flor Peeters, Nov. 18; David Craighead, Feb. 6; Claire Coci, April 20; Herbert Nanney, May 14.

San Jose State College Symphony. Conductor: Lyle Downey. Morris Dailey Auditorium, 1,200. Three concerts, including one devoted to American music. Soloists: winners of youth auditions.

San Jose State College A Cappella Choir. Conductor: William J. Erlendson. Spring program; appearances in convention, club, and civic programs.

Richards Club Male Chorus. Director: Charles M. Richards. Montgomery Theatre, 655. Three concerts with guest soloists.

San Jose String Quartet. Leader: Frank Triena. Montgomery Theatre, 655. Three concerts with guest soloists.

Music Teachers Association of California, San Jose Branch. President: Robert F. Everhart. Monthly meetings. Host to state convention in July.

Music Study Club. President: Millicent Kuhn. Monthly meetings.

San Jose Public Schools. Supervisor of music: Chester W. Mason. Civic Auditorium, 3,378. Sponsors Christmas concert, high school music festival, a cappella choirs, orchestras, and bands.

Grand Opera Association of San Jose. Conductor: Henry E. Fischer. School auditoriums. Two or three opera performances, in English, with local singers and small orchestra.

Municipal Band. Conductor: Melio M. Mayo. Alum Rock Park. Eight summer concerts.

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Washington, D.C.

(Continued from page 267)

Casadesus, March 18. Extra event: Lauritz Melchior, Jan. 28.

Snow Concert Bureau, 1108 G St., N.W. Auspices: Constance Snow. Constitution Hall, 3,844. The Philadelphia Orchestra in a series of seven concerts, and one extra concert. Soloists: Rudolf Serkin, Nov. 21; Yehudi Menuhin, Jan. 9; Emil Telmànyi, Feb. 27; Solomon, March 20; William Kapell, April 9. Guest conductor: Paul Paray, Jan. 23. The Boston Symphony in a series of three concerts beginning Nov. 16. Guest conductor: Serge Koussevitzky, Dec. 7; Single events: Polytech Chorus of Finland, Oct. 20; Barber Shop Quartets, Oct. 27; Israel Philharmonic, Jan. 7; Washington and Cathedral Choral Societies, Paul Callaway, conductor, Dec. 18. The following events, at Lisner Auditorium, 1,502, are under the auspices of Albert Fuller. Alexander Kipnis, Nov. 7; Lotte Lehmann, Feb. 1; Jennie Tourel, April 12.

Library of Congress, Music Division, East Capitol St. and Independence Ave., S.E. Auspices: Gertrude Clark Whittall Foundation; Elizabeth Sprague Coolidge Foundation; Nicholas Longworth Foundation. Coolidge Auditorium, 528. Chamber-music concerts; vocal, choral, and instrumental programs. Chamber-music festival, Oct. 28 to 30: five concerts by Hungarian String Quartet, Juilliard String Quartet, New York String Quartet, a chamber orchestra conducted by Howard Mitchell, Jennie Tourel, Milton Katims, Alexander Schneider, Julius Baker, Frank Miller, and Erich Itor Kahn. Four works commissioned by the Elizabeth Sprague Coolidge Foundation, sponsor of the festival, were scheduled for first performances: Aaron Copland's Piano Quartet; Gian Francesco Malipiero's Five Fables, for voice and chamber orchestra; Robert Palmer's Piano Quintet; and William Schuman's String Quartet.

Phillips Gallery Concerts, 1600 21st St., N.W. Auspices: Phillips Gallery. Assistant to the director, in charge of music: Elmira Bier. Music Roor, 500. Vocal instrumental, and chamber-music concerts on Sunday afternoons and Monday evenings, with emphasis on little-known older works and works by contemporary composers.

Georgetown Concert Group. Director: Martin Hiden. Chairman: Mrs. Gerhard Van Arkel. Western High School Auditorium, 1,350. Tichman and Budnevich, Nov. 16; Degan String Quartet, Nov. 30; Gyorgy Sandor, Jan. 11; Sara Carter, Feb. 1; instrumental trio, March 22; James Wolfe, April 5; New York Woodwind Ensemble, April 19; National Gallery Orchestra, May 3.

American University Chamber Music Society. Massachusetts and Nebraska Aves., N.W. Auspices: American University. Director: Emerson Meyers. Clendenen Hall, 700. Five concerts: works of early masters, Oct. 17; All-Mozart program, Nov. 28; Beethoven-Brahms program, Jan. 9; contemporary European composers, Feb. 20; contemporary American composers, April 17. Special event: Pergolesi's La Serva Padrona, and Lukas Foss's The Jumping Frog, on double bill, May 15 and 16.

Washington and Cathedral Choral Societies, Massachusetts and Wisconsin Aves., N.W. Auspices: Washington Cathedral. Director: Paul Callaway. Washington Cathedral, 2,000. Two concerts: Elgar's The Dream of Gerontius, April 6; Walton's Belshazzar's Feast, date to be announced. Bach Festival, Nov. 2 to 6; concerts by Ralph Kirkpatrick, Nov. 2 to 4; organ recital by Paul Callaway, Nov. 4; concert by the Chamber Chorus of Washington and the Washington Cathedral Choir, Nov. 5; Mass in B minor, by the choral societies, Nov. 6.

Los Angeles

(Continued from page 263)

San Francisco Opera Company. Local sponsor: Symphony Association of Southern California. Shrine Auditorium, 6,000. Fourteen performances, Oct. 31 to Nov. 12.

University of California at Los Angeles Concert Series. Auspices: Committee on Drama, Lectures, and Music. Chairman: Gustave O. Arlt, 10851 Le Conte Ave. Royce Hall, 2,500. Salvatore Baccaloni, Nov. 9; Artur Rubinstein, Dec. 5; de Paur Infantry Chorus, Jan. 11; Dorothy Warenskjold, Feb. 15; Joseph Schuster, March 15; Lotte Lehmann, April 10; three young artists, selected by auditions, May 1.

Occidental College Artist Series. Director: Leon Ettinger. Thorne Hall, 960. Elena Nikolaidi, Nov. 17; Claudio Arrau, Dec. 11; de Paur Infantry Chorus, Jan. 13; Sylvia Jenkins, March 12; Charles Laughton, Feb. 19; Leonard Warren, April 30.

George Pepperdine College Artist Series, 1121 W. 79th St. College Auditorium, 500. Charles Laughton, Oct. 5; The Merchant of Venice, Nov. 7 to 11; U. S. Navy Band, Nov. 15; Roger Wagner Chorale, Dec. 6; faculty recital, Jan. 10.

Claremont Colleges' Artists Course, Claremont. Bridges Auditorium, 2,350. Kirsten Flagstad, Sept. 29; Los Angeles Philharmonic, Nov. 9 and March 15; de Paur Infantry Chorus, Jan. 8; Clifford Curzon, Feb. 14; U. S. Navy Band, Nov. 16; The Barber of Seville, Feb. 19.

Beverly Hills Philharmonic Artist Association, 239 S. Beverly Dr., Beverly Hills. Beverly Hills High School Auditorium, 1,700. Kirsten Flagstad, Oct. 22; Gyorgy Sandor, Nov. 26; London String Quartet, Jan. 21; fourth event to be announced.

Santa Monica Philharmonic Artists Association, Inc., 2203 Marian Pl., Venice. Barnum Hall, Santa Monica High School, 1,500. Los Angeles Philharmonic, Nov. 6, March 11, and April 21 (Isaac Stern soloist on second program); Leonard Pennario, Dec. 2; Martial Singher, Feb. 6.

Chapman College Artist Series, Chapman College, Los Angeles. College Auditorium, 500. Inez Matthews, Sept. 25; Josef Marais and Miranda, Nov. 6; chorus in Brahms's Requiem, Jan. 21; Lee Pattison, Feb. 12; American Art Quartet, March 12.

Ojai Valley Festival, Ojai, California. Musical director: Thor Johnson. Manager: John Bauer, Last week in May.

Inglewood Symphony, Inglewood, Calif. Conductor: Ernst Gebert. President: Vernon P. Spencer. Inglewood Auditorium, 1,030. Six subscription concerts; two summer concerts in Inglewood Bowl. Subscription series soloists: Adrian Holland (concertmaster), Oct. 29; Paulena Carter, pianist, Dec. 17; Inglewood Civic Chorus, Jan. 28; Eudice Shapiro, March 4; soloist to be announced, April 29; Inglewood Civic Chorus, June 3.

San Diego

(Continued from page 263)

March 27; Gregor Piatigorsky, May 5.

Star-Light Opera Company. Director: Julius Leib. Balboa Park Bowl. Summer season of light opera.

Musical Arts Society. Director: Nikolai Sokoloff. Summer season of five concerts at La Jolla.

American Guild of Organists, San Diego Chapter. Dean: Charlotte Dewse. David Craighead, Sept. 27; Marilyn Mason, in February. Royal A. Brown, civic organist, in weekend recitals in Balboa Park organ pavilion.

Choral Groups: Polyphonia A Cappella Choir, Earl Rosenberg, director; San Diego Community Chorus, Carl Dewse, director; Bel Canto Choral Club, Amoretta Ball, director; San Diego Choral Club, Inez Davenport, director.

Coronado Community Concert Series, Nadine Connor, Oct. 6; Joseph Battista, Feb. 6; Columbia Operatic Trio, March 21.

Grossmont Community Concert Series, Columbia Concert Trio, Nov. 14; de Paur Infantry Chorus, Jan. 6; Erica Morini, Feb. 5; Constance Keene, March 21.

La Jolla Community Concert Series, Genevieve Rowe, Oct. 23; Eugene Istomin, Jan. 31; Riccardo Odnoposoff, March 6.

St. Louis

(Continued from page 268)

Philharmonic, Dec. 14 and April 13. Local soloists.

St. Louis Women's Symphony, 4421 McPherson Ave. Conductor: Laurent Torno. Three concerts.

St. Louis Institute of Music, Bonhomme and Bemiston Aves., Clayton, Mo. University City High School Auditorium, 1,500; other halls. Concerts by institute orchestra, Nicola Gogotzki, conductor; opera school, Ladislao Vaida, director; and chorus, William B. Heyne, director.

Concert Direction Alma Cueny, 4402 McPherson Ave. Manager: Alma Cueny.

St. Louis String Quartet, 4750 Westminster Place. Leader: Harry Farbman.

Ancient String Instruments Ensemble, 6043a Pershing Ave. Conductor and manager: Jerome D. Rosen.

Great Music Programs, St. Louis Post-Dispatch. Auspices: Laclede Gas Company. Conductor: Harry Farbman. Orchestra programs by members of St. Louis Symphony, with guest soloists, each Sunday evening over KSD-TV.

Duluth

(Continued from page 273)

bassoon; Faith Mickelson, horn, Jan. 19; Elsa Anneke, Feb. 16; George London, March 30; Clifford Berge (concertmaster) and James Smith, violinist (orchestra member), April 19.

Matinee Musicale, Membership club. President: Mrs. Erling Berg.



Herman Herz, conductor of the Duluth Symphony



A. H. Miller, manager of the Duluth Symphony

Pilgrim Congregational Church, 1,000. Evening artists series: Boris Goldovsky, Sept. 26; Orfeo Hispanico, Oct. 27; Donna Pegors, Nov. 28; Gold and Fizdale, March 13. Weekly programs by members in the YWCA, Duluth branch of the University of Minnesota, concert halls, and private homes.

Duluth Women's Institute, 424 W. First St. Auspices: Duluth Herald and News-Tribune. Chairman: Mrs. F. B. Cronk. Duluth National Guard Armory, 3,000. Doraine Renard and Ellis Lucas, Sept. 28; de Paur Infantry Chorus. Nov. 9; Countess Alexandra Tolstoy, Dec. 7; Percy Grainger, Feb. 8; Tito Guizar, April 27.

Winter Theatre, Freimuth's Store. Manager: Jay Lurye. Duluth National Guard Armory, 3,000. Hildegarde, Oct. 25; Phil Spitalny and All-Girl Orchestra, Nov. 24; Alec Templeton, Jan. 31; Gladys Swarthout, March 7; The Revelers, April 13.

Pueblo

(Continued from page 289)

Mayre Olin Series. Manager: Mayre Olin. Memorial Hall. Ana Maria's Spanish Ballet, Oct. 27; Virtuosi di Roma, Nov. 8; de Paur Infantry Chorus, Jan. 20; Four Piano Ensemble, Jan. 29; Gladys Swarthout, March 12; Hildegarde, April 27.

Pueblo Junior College. President: Marvin C. Knudson. Music director: Rodney Townley. Pueblo Junior College Auditorium. Fall, winter, and spring concerts; faculty recital by Louis Pollak; male chorus and orchestra in Randall Thompson's Testament of Freedom, May 11; light opera production, May 25 and 26; chamber-music concert by Leo Moody, Louis Pollak, and Rodney Townley.

Pueblo Community Chorus. Pueblo Junior College Auditorium. Director: Rodney Townley. Fall concert, Nov. 29; Handel's Messiah, Dec. 20; spring concert, May 19.

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NEW HAMPSHIRE

Manchester

By ESTHER M. GUILFOY

Civic Music Association. President: Robert N. Lord. Practical Arts Auditorium, 1,450. Frank Edwinn, Oct. 4; Ania Dorfmann, Nov. 6; Benno and Sylvia Rabinof, Dec. 4; Griller String Quartet, Jan. 10; National Male Quartet, March 9.

Institute of Arts and Sciences. Concord St. Capacity, 750. President: Rudolph Schiller. Kroll Quartet, Oct. 18; Institute Symphony, Jan. 28, March 28, and June 3; A Cappella Choir, May 16.

Currier Gallery of Art, 192 Orange St. Capacity, 175. President: Peter Woodbury. Director: Gordon M. Smith. Nina Geverts, violinist, Nov. 19; Beacon Hill Bell Ringers, Dec. 17; Larry Walz, pianist, Feb. 18; Uni Sprengling, violinist, March 11; Ethel Elfenbein, pianist, April 1.

A Cappella Choir. Director: Lionel Smith. President: Roman B. Novosad. UN concert, Oct. 23; concert in Laconia, Nov. 1; Christmas concert in Goffstown, in December; Handel's Messiah, for Manchester Federation of Churches, in December; Lenten concert at St. Anselm College, in March; concert at Institute of Arts and Sciences, May 16.

Boston

(Continued from page 260)

Berkeley St. Booking manager for John Hancock Hall, 1,132. Supplies musical artists and speakers to clubs.

Boston String Quartet, New England Conservatory Recital Hall. Personnel: Alfred Krips, Sheldon Rotenberg, Joseph de Pasquale, Alfred Zighera. Concert series.

Brookline Academy of Music and Art, 1658 Beacon St., Brookline. Executive director: M. Martin Kostick.

Cambridge Collegium Musicum. Sanders Theatre, 1,200. Erwin Bodky, Wolfe Wolfinsohn, and Samuel Mayes, in Mozart Festival, Nov. 8, 13, and 20.

Wellesley Concert Series. Auspices: Wellesley College. Manager: David Barnett. Alumnae Hall, 1,500. Helen Traubel, Oct. 11; Luboshutz and Nemenoff, Nov. 15; Jascha Heifetz, March 12; Flute Players Club, Georges Laurent, director, April 25.

Cecilia Society, mixed chorus. Conductor: Willis Page.

Apollo Club, male chorus. Conductor: Alfred Nash Patterson.

Boston Civic Symphony, 22 Medfield St. Conductor: Paul Cherkassy. Assistant conductor: Kalman Novak. Jordan Hall, 1,019.

Hargoode Concert Series. Manager: Harry Goodman, 318 Harvard St. Symphony Hall, 2,631. Don Cossack Chorus, Oct. 4; Frank Guarrera and Eunice Podis, Nov. 1; Pierre Fournier, Feb. 7; Ferruccio Tagliavini, Feb. 27.

At Jordan Hall, 1,019: Musica Antiqua, March 5; Teresa Marciano, March 7; Steinway Youth Concert, May 22.

Series in Walpole, Mass.: Don Cossack Chorus, Oct. 3; Kroll Quartet, Nov. 7; Sujata and Asoka, Jan. 13; Yi-Kwe Sze, Feb. 5; Andor Foldes, March 10.

Mr. Goodman supplies artists to schools, colleges, and organizations.

Champaign

(Continued from page 302)

Bernard Goodman. University Auditorium. Six home concerts; fifteen concerts on tour.

Faculty Chamber-Music Series. Smith Music Hall. Ten ensemble concerts; ten solo recitals.

Faculty Woodwind Quintet. Personnel: Edwin Putnik, flute; David Ledet, oboe; Austin McDowell, clarinet; Mary Frances James, bassoon; Marvin Howe, horn. Smith Music Hall. Two regular concerts; four extra concerts.

Opera. Auspices: Illini Theatre Guild. Conductor: Ludwig Zirner. Lincoln Hall Theatre, 778. Four performances.

Opera Workshop. Conductor: Ludwig Zirner. Smith Music Hall. Two performances.

Oratorio Society. Conductor Paul Young. University Auditorium. Three concerts, including Haydn's The Creation.

University Chorus, Jay Allen, conductor; two concerts. University Choir, Paul Young conductor; four home concerts; ten concerts on tour. Symphony II, George Hunter, conductor; two concerts. Men's Glee Club, Paul Young, conductor; three home concerts and ten tour concerts. Junior Men's Glee Club, Joseph K. Albertson, conductor; one concert. Women's Glee Club, Joseph K. Albertson, conductor; two concerts.

Peoria

(Continued from page 302)

Auspices: Bradley University School of Music. Director: Kenneth Kincheloe. Robertson Memorial Fieldhouse, 3,000. Operatic productions in the fall and spring.

Bradley University School of Music. Director: Kenneth Kincheloe. Bradley Hall, 600. Faculty recitals.

University A Cappella Choir. Director: Cardon V. Burnham. Shrine Mosque, 1,821. Two concerts.

Peoria Municipal Band Association. Auspices: Peoria Playground and Recreation Board. Director: Paul Vegna. Manager: A. T. McCormick. Tri-weekly concerts in Peoria parks during the summer.

American Guild of Organists, Peoria Chapter. Dean: Thomas N. Neal. Four free concerts in local churches by out-of-town organists.

Peoria Orpheus Club. Conductor: Howard D. Kellogg. Peoria High School, 600. Three concerts.

Junior Amateur Musical Club. Director: Mrs. C. L. McGinness. Peoria Women's Club, 200. Five concerts.

Caterpillar Employees Mixed Chorus. Auspices: Caterpillar Tractor Co. Director: Thomas Goodspeed.

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INDIANA

Bloomington

By HENRIETTA THORNTON

Among the musical events presented by the Indiana University School of Music is a production, on Palm Sunday, of Wagner's Parsifal.

Indiana University. Auditorium Series. Director: Harold W. Jordan. University Auditorium, 3,788. Vladimir Horowitz, Oct. 24; Royal Philharmonic, Nov. 20; Sadler's Wells Ballet, Dec. 4; Indianapolis Symphony, Jan. 16; de Paur Infantry Chorus, Feb. 20; Leonard Warren, March 11; Kirsten Flagstad, April 1.

Fort Wayne

(Continued from page 287)

Five chamber music concerts in Fort Wayne Art School Auditorium, 300.

Community Concert Association. President: Isabelle McClure Peltier. Secretary: Emma Heinzelman. Quimby Auditorium, 2,100. Rudolf Firkusny, Oct. 24; Royal Philharmonic, Dec. 2; George London, Jan. 25; Nan Merriman, March 15; Szymon Goldberg, March 30.

Lutheran Choral Society. Director: George Gerhard Arkebauer. Quimby Auditorium, 2,100; St. Paul's Lutheran Church; News-Sentinel Outdoor Theatre, Franke Park. Handel's Messiah, Dec. 3; Bach's St. Matthew Passion, Passion Sunday; spring concert in Outdoor Theatre.

Concordia College Choir. Director: Reinhold Werling. Manager: Elmer E. Foelber. Tour, in November; concert, in March.

News-Sentinel Outdoor Theatre. Light opera productions, in the summer.

Frank Biemer. Quimby Auditorium, 2,100. Charles L. Wagner Opera Company, in La Bohème, Oct. 9.

Psi Iota Xi Sorority. First Piano Quartet, Nov. 3.

Shrine Mosque, 1,821. Operetta, in the fall; minstrel show, in the spring.

Tacoma

(Continued from page 272)

Band, John O'Connor, conductor, three concerts; Workshop Dance Band, Leroy Ostransky, conductor, three concerts.

Ladies Music Club Community Concert Series. President: Helen Congdon. Secretary; Blanche Coors. Temple Theatre, 1,600. Nelson Eddy; Whittemore and Lowe; Sorin and De la Fuente; Edna Phillips.

Washington Symphonic Society. Conductor: Eugene Linden. President: Charles Love. Temple Theatre, 1,600. Two concerts and one opera. Concert soloists: Bidu Sayao and Egon Petri. Opera: La Traviata.

Friends of Music. Auspices: Women's League of the College of Puget Sound. Chairman: Mrs. Thomas Porro. Wedgwood Room, Winthrop Hotel, 350. Four chamber-music concerts by College of Puget Sound faculty members.

Handel's Messiah. Conductor: Clyde Keutzer. Memorial Field House, 5,100. Chorus includes Adelphian Concert Choir, Orpheus Club, Collegiate Singers, Ladies Musical Club Chorus, and six church choirs; local soloists and orchestra; Dec. 10.

Orpheus Club. Male chorus. Conductor: Clyde Keutzer. President: Richard Dale Smith. Methodist Church, 1,200; or Memorial Field House, 5,100. Two concerts with soloists.

Ladies Music Club Chorus. Conductor: Clyde Keutzer. Chairman: Mrs. Evan Davies. Methodist Church, 1,200.

Pacific Lutheran College Music Department. Choir of the West. Conductor: Gunnar Malmin.

Wichita

(Continued from page 300)

Arthur G. Harrell. East High School Auditorium, 2,200. Concert for elementary and secondary students, by the Wichita Symphony, Dec. 8; two concerts for elementary students, March 2; choral concert, to be announced; music festival for secondary schools, Harold Decker, Fred C. Mayer, and Paul Van Bodegraven, guest conductors, May 7, 8, and 9.

Wichita Youth Symphony. Conductor of high-school group: James P. Robertson. Conductor of elementary school group: Arthur G. Harrell. Manager: Alan Watrous.

Wichita String Quartet. Personnel: James Ceasar, David Levenson, Beatrice S. Pease, and Lawrence Kinney. Four home concerts; concerts at colleges and high schools.

University of Wichita. Symphony, James P. Robertson, conductor.

Opera Theatre. Director: Harold A. Decker. Assistant director: Robert Minser. Puccini's Gianni Schicchi and Benjamin's The Prima Donna, Dec. 14, 15, and 16.

A Cappella Choir. Director: Harold A. Decker. Concert for Kansas Music Educators Association, Nov. 3; Verdi's Te Deum, with Wichita Symphony, Feb. 13; home concert, March 13; concert for Southwestern Music Educators Conference in Oklahoma City, in March.

Madrigal Singers. Director: Harold A. Decker. Several concerts; tour, with A Cappella Choir, of high schools between Wichita and Oklahoma City, in March.

Friends University. Symphonic Choir and Orchestra. Conductor: Fred C. Mayer. Friends Alumni Auditorium, 811. Bach Festival, including Christmas Oratorio, and recitals by Benny Brock Kemp and Susan Kemp, pianists, and Dorothy Addy, organist, Dec. 10, 11, and 12. Home concerts by choir, March 30 and 31; tour of four states, first week in April; spring festival, first week in June; local radio broadcasts.

Elizabethans. Director: Elsa Haury.

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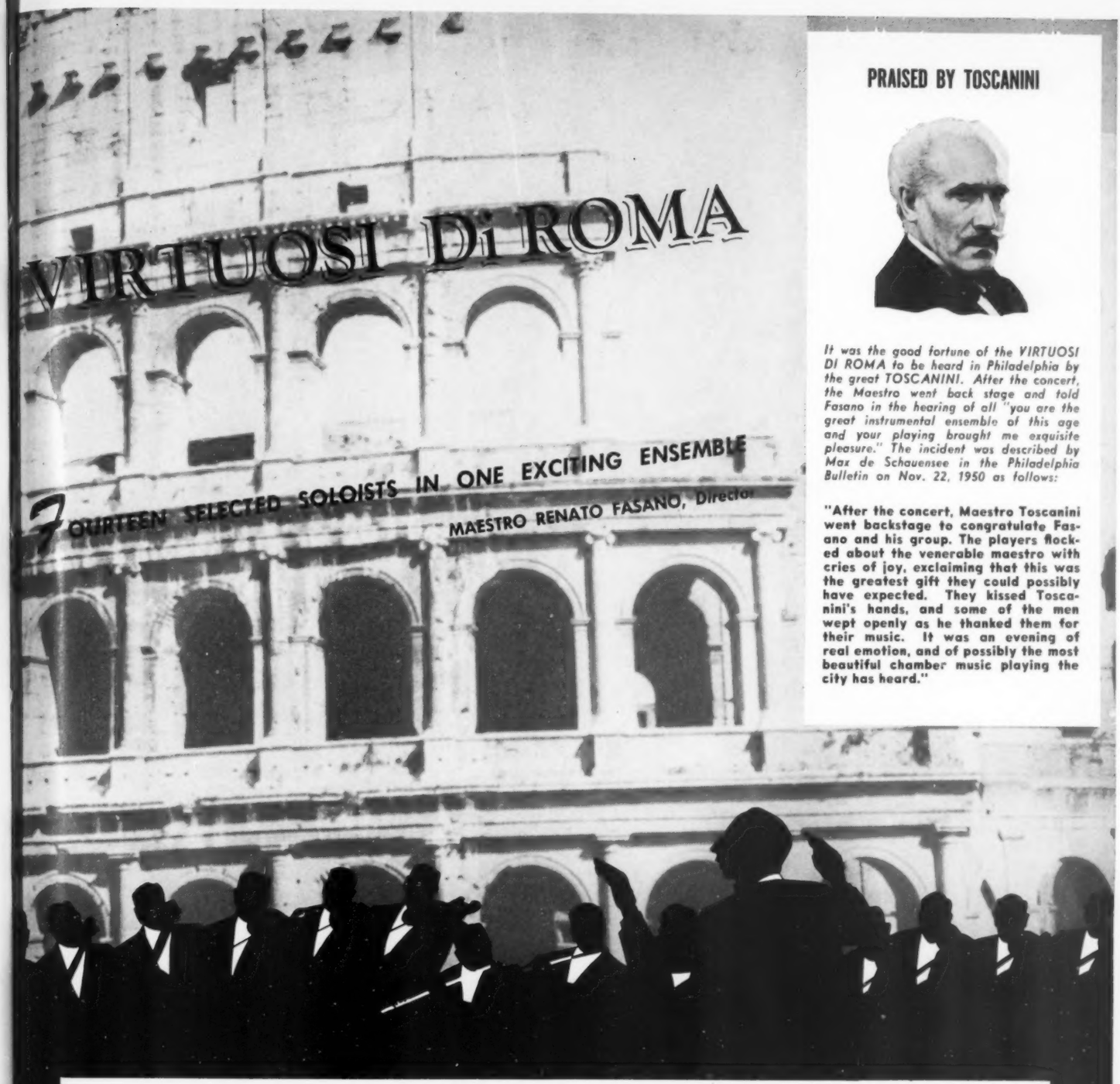
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XUM



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R. Parmenter,
New York Times, Nov. 20, 1950

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Jerome D. Bohm,
N. Y. Herald Tribune, Nov. 20, 1950

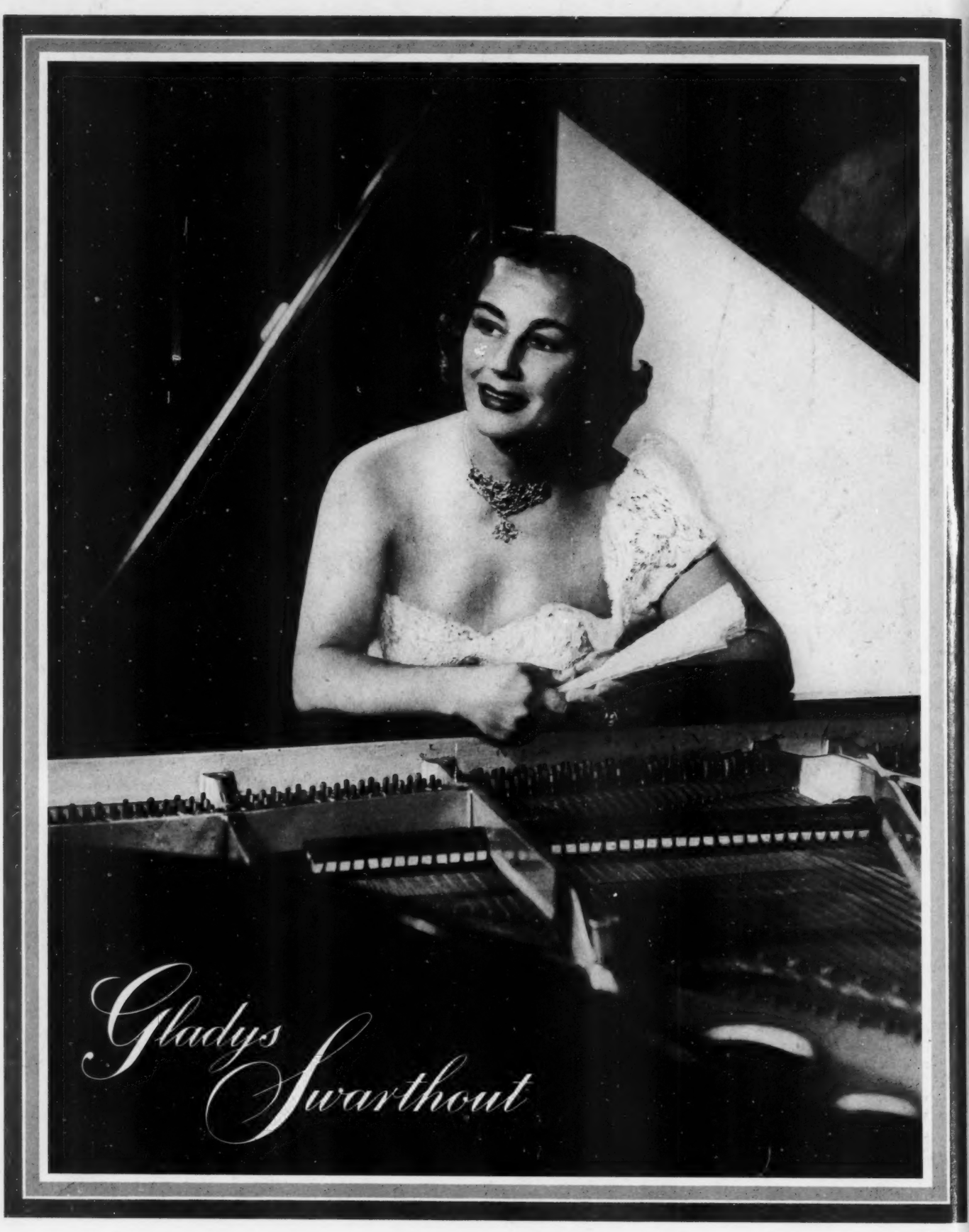
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N. Y. Journal American, Nov. 20, 1950

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